

THE DIAPASON

DEVOTED TO THE ORGAN

Tenth Year—Number Six.

CHICAGO, MAY 1, 1919.

One Dollar a Year—Ten Cents a Copy.

OHIO MEMORIAL ORGAN BUILT UP TO IDEALS

OPENED BY T. TERTIUS NOBLE

Ernest M. Skinner Had Carte Blanche in Four-Manual in Memory of Ex-Governor's Widow at Springfield.

An organ that is expected to attract attention from all parts of the country was completed in time for Easter at Christ Episcopal Church, Springfield, Ohio. In this organ Ernest M. Skinner was given carte blanche to carry out certain artistic ideas. The church, though small, is one of the most beautiful in the state. The organ is a large four-manual. Every characteristic has been planned with the view of making it ideal for the edifice, and the result is pronounced more than satisfactory.

The organ is a memorial to the widow of ex-Governor Bushnell of Ohio. H. H. Bean, a prominent manufacturer of Springfield, to whom was entrusted the carrying out of the provisions of the gift immediately took up with energy the task, and first of all set about to acquire a working knowledge of organs. He did this with the thoroughness that might be expected of a successful business man. After consulting organists in all parts of the country he awarded the contract to Mr. Skinner.

The last details were completed by the builder in time for the opening recital on April 24 by T. Tertius Noble of St. Thomas' Episcopal Church, New York, who gave the instrument a splendid introduction to the people of the church and a number of visiting organists.

Mr. Bean is preparing a handsome booklet to describe the organ and to tell of the inception of the plan for it, and this will be of interest to organists generally.

Mr. Noble's program was as follows: Suite in F (Prelude, Allemande, Sarabande, Gavotte, Gigue), Corelli: Verset, Dubois: Andante in G minor, Boely: Minuet and Trio, Calkin: Evening Song, Baisstow: Toccata and Fugue in D minor, Bach: "Chant Solennel" and Pastorale, Vodorinski: Solemn Prelude, Noble: Elizabethan Idyll and Finale, Noble: "Finlandia," Sibelius. The choir of Christ Church, of which Mrs. George Crawford is the organist, sang several anthems to complete the excellent program.

The specifications of the organ are subjoined:

GREAT ORGAN. (Eleven stops, seventy-three notes.)

Bourdon, 16 ft.
First Diapason, 8 ft.
Second Diapason, 8 ft.
Philomela, 8 ft.
Clarinella, 8 ft.
Erzähler, 8 ft.
Gedeckt, 8 ft.
Flute Celeste, 8 ft.
Flute, 4 ft.
Octave, 4 ft.
Cornopean, 8 ft.

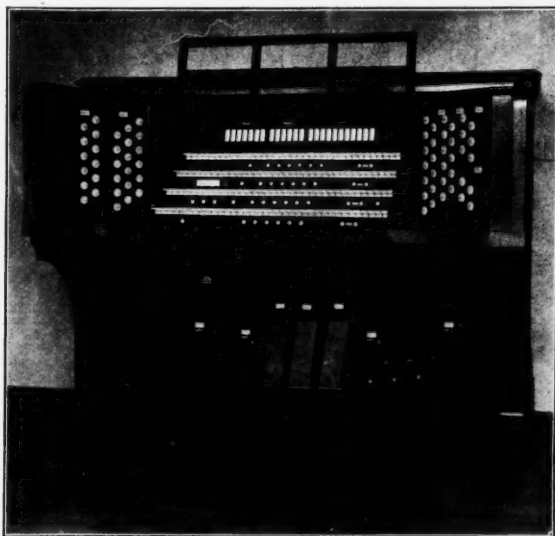
*Interchangeable with Swell. SWELL ORGAN. (Seventeen stops, seventy-three notes.)

Bourdon, 16 ft.
Diapason, 8 ft.
Salicional, 8 ft.
Vox Celeste, 8 ft.
Spitz Flute, 8 ft.
Flute Celeste, 8 ft.
Clarinella Flute, 8 ft.
Gedeckt, 8 ft.
Octave, 4 ft.
Flute, 4 ft.
Flautino, 2 ft.
Solo Mixture, 3 ranks.
English Horn, 16 ft.
Cornopean, 8 ft.
Fifteen Horn, 8 ft.
Vox Humana, 8 ft.
Clarin, 4 ft.
Tremolo.

CHOIR ORGAN. (Twelve stops, seventy-three notes.)

Gamba, 16 ft.
Diapason, 8 ft.
Concert Flute, 8 ft.
Kleine Erzähler—2 ranks, 8 ft.
Viol d'Orchestre, 8 ft.
Dulcet—2 ranks, 8 ft.
Dulciana, 8 ft.
Flute, 4 ft.

CONSOLE OF SKINNER ORGAN AT SPRINGFIELD, OHIO.



Piccolo, 2 ft.
Clarinet, 8 ft.
Celesta.
Celesta Sub.
Tremolo.

*Harp 61 notes.

SOLO AND ECHO ORGANS. (Eight stops, seventy-three notes.)

Violoncello, 8 ft.
Gamba Celeste, 8 ft.
French Horn, 8 ft.
Orchestral Oboe, 8 ft.
Tuba Mirabilis, 8 ft.
Quintadena, 8 ft.
Vox Humana, 8 ft.
Cathedral Chimes.
Tremolo.

*Echo.

PEDAL ORGAN (Augmented). (Twelve stops, thirty-two notes.)

Bourdon, 32 ft.
Diapason, 16 ft.
Bourdon, 16 ft.
Echo Lieblich, 16 ft.
Gamba, 16 ft.
Cello, 8 ft.
Octave, 8 ft.
Gedeckt, 8 ft.
Still Gedeckt, 8 ft.
Trombone, 16 ft.
English Horn, 16 ft.
Tromba, 8 ft.

The great, the swell and the pedal organs are at one side of the chancel; the choir and solo organs on the opposite, or console side of the chancel; the echo is at the tower in the front of the church. There is an exceptionally good location for all of these organs, assuring remarkable tonal effects.

The organ is the gift of Ellen Ludlow Bushnell, widow of Asa S. Bushnell, a former governor of Ohio. At the time of his death fifteen years ago Mrs. Bushnell erected a beautiful parish house adjoining the church, which stands as a memorial to him; the organ is now a memorial to herself. Unfortunately she died last October and will not see the completion of her beautiful gift.

The whole matter was turned over to Mr. Skinner, with instructions to lay out an organ that, in his opinion, would be an ideal for a small parish church.

The designing of the case work was done by Irving & Casson, the A. H. Davenport Company, Boston, working under Mr. Skinner's plan. This was a design that he had in mind for some time but had never put it into use, so that the whole thing is really a Skinner creation.

Opens Organ at Selma, Ala.

Edwin Lyles Taylor, F. A. G. O., who is regularly employed at the Strand Theater, Montgomery, Ala., playing the three-manual Austin, opened the new Austin in the Academy of Music, Selma, Ala., April 20. This theater is also under the management of the Strand Amusement Company of Montgomery.

MOVE FOR MEMORIALS BEARS FIRST FRUITS

PUEBLO AND MELROSE ACT

Large Organs to Commemorate Deeds of Soldier Dead Will Be Erected by Austin Company In Halls of Both Cities.

First fruits of the nationwide movement for the commemoration of the deeds of American heroes of the war in Europe through magnificent organs are ready to be recorded. Two large organs are under construction, and the example set in these instances is expected to give strong impetus to the campaigns in many other communities. Pueblo, Colo., which, as previously noted in The Diapason, is taking this means of erecting a monument to its soldier dead, has awarded to the Austin Organ Company, through its Chicago office, the contract for an instrument to cost \$35,000, for its municipal building. The suggestion for this memorial was taken up rapidly and enthusiastically in the press of Pueblo, and specifications were submitted by a number of prominent builders.

As set forth in the news columns of The Diapason, John C. F. Slayton offered to give the city of Melrose, Mass., a great organ as a similar memorial. This contract also has been awarded to the Austin Organ Company, represented in the negotiations by Elisha Fowler, and the organ is to be completed in October. It is to be a large four-manual with solo and echo, having eighty-five speaking stops, and the donor has made known his desire that it shall be a great public boon, so that every citizen of Melrose will have free use of its advantages. Mr. Slayton's letter to the authorities of Melrose in presenting the organ will be of interest to all Diapason readers. It follows:

To His Honor, the Mayor, and to the Honorable, the Board of Aldermen, Melrose, Mass., Gentlemen: Recognizing the desirability of developing the musical sentiment of our community, and wishing to offer a memorial to those of our boys who have paid the last great price, and to all soldiers and sailors of Melrose who during the world war have laid their all on the altar of human liberty, I beg to submit the following:

I will, at my own expense, install on the rear of the stage of the Memorial Building, a grand organ, similar in construction and musical expression to the one in the municipal building at Portland, Maine, to be dedicated to the purposes herein stated. Two prominent organ manufacturers have made studies of the situation and have pronounced it susceptible of successful treatment and, with your approval, the initial work of construction will soon commence—with anticipation of its completion during the month of October, 1919. The necessary structural changes will be so timed as not to interfere with the use of the hall.

The schedule of prices for the use of the building and its accessories places the administration upon a sound economic basis. It gives to every citizen of Melrose a free use of its advantages, by the payment of his proportionate part of the cost of maintenance, light and heat, with no payment for the use of the building.

For these reasons the advisory committee of the memorial building recommend to your honorable board an amendment to the ordinances of the city in which a charge of \$5 shall be made for each public use of the instrument. This small charge will pay for the necessary electric current and other small expense incident to its use.

Should the foregoing meet with your approval it will be my pleasure to deposit in trust with the city treasurer, on or before the date of the completion of the organ, a 4 per cent New York City bond for the sum of \$10,000, to be reinvested at maturity in government, state or municipal bonds, the income to be deposited in the Melrose Savings Bank, or other strong banking institution, there to remain accumulative, subject to the order of the advisory committee of the memorial building, by a two-thirds vote of its members, for the following purposes, to-wit: Important repairs and renewals of said organ, and such future improvements thereof as may be deemed desirable by said advisory committee, and also for the purpose of promoting public musical education in this community in

NOTICE TO ORGAN BUILDERS

Secretary Asks for Prompt Response to Query as to Meeting.

Adolph Wangerin, secretary of the Organ Builders' Association of America, sends the members of that body through The Diapason, official organ of the association, the following important notice:

To the Members of the Organ Builders' Association of America: According to Article XI of the constitution and by-laws of the Organ Builders' Association the "time and place [of the annual meeting] shall be in that week and locality recommended by the Music Industries Chamber of Commerce of America." Furthermore, "notice of the annual meeting shall be sent by the secretary to every member of this association twenty days before the date of such meeting."

On April 1 Mr. C. A. Grinnell, the president of the Music Industries Chamber of Commerce, issued a notice to our association, announcing that the annual meeting of the M. I. C. C. would be held at Chicago, Ill., the first week of June, commencing Monday, June 2, 1919.

Consistent with the cited paragraph of Article XI of our constitution, the annual meeting of the Organ Builders' Association of America should therefore take place in Chicago during the week commencing Monday, June 2, and this appears generally to be so understood, judging by the fact that the undersigned, as secretary, is being besieged from all sides by representatives of various interests, asking for details and data regarding our convention arrangements and program.

Also, Article II. of our constitution provides that "the election of officers shall take place each year at the annual meeting, which shall be held at such time and place as shall be regularly appointed." The last regular meeting of our association took place in New York City last Sept. 13, and if the consensus of opinion amongst our members is that we must literally follow Article XI, at this time, then our next annual meeting will automatically date itself for the week beginning Monday, June 2, scarcely more than eight and one-half months after our organization meeting.

The undersigned believes it to be compatible with the duties imposed upon him as secretary to adopt a perhaps unusual course of action in order to ascertain quickly and definitely what the majority sentiment may be this year as to the time and place of our annual meeting. An urgent call is therefore herewith issued to every member of the Organ Builders' Association to inform the secretary by letter or postcard on or before May 10 whether or not our annual meeting should be held in Chicago during the week of June 2.

As an alternative the suggestion has already been made that, inasmuch as the National Association of Organists' convention will take place in Pittsburgh in August, the Organ Builders' Association could arrange its meeting for the same time and place, which may prove to be a very satisfactory plan.

The undersigned is anxious to obtain a majority expression from our members no later than May 10 and therefore most earnestly appeals to all to send in their replies and suggestions to the given address.

ADOLPH WANGERIN, Secretary,
112 Burrell street, Milwaukee, Wis.

connection with this instrument.

It is the desire of all that our building may continue to be the medium through which the patriotic and social life of our city shall find its best expression—that the example of the heroes of '61-'65 may continue to be emulated, that the last days of those remaining may be made best, and that the life of the heroes of 1917-1918, with youth, high hopes and happy achievements before them, may take on a new and deeper significance. Respectfully submitted,

JOHN C. F. SLAYTON.

Mr. Slayton made a contract after a close study of the large Austin municipal organ at Portland, Maine, and consultation with Will C. Macfarlane, the Portland city organist. The console is to be of Circassian walnut, like the new Portland console. The wind pressures are to vary from seven to twenty inches. A part of the great will be enclosed. The specification is as follows:

GREAT ORGAN (7-inch wind).

Double Diapason, 16 ft.
Bourdon, 16 ft.
First Diapason, 8 ft.
Second Diapason, 8 ft.
Major Flute (from Solo), 8 ft.
Octave Bourdon (Bourdon ext.), 8 ft.
Octave, 4 ft.
Super Octave, 2 ft.

Enclosed Section:

Double Flute, 8 ft.
Clarinella, 8 ft.
Violoncello, 8 ft.
Gemshorn, 8 ft.
Forest Flute, 4 ft.
Double Trumpet, 16 ft.
Trumpet, 8 ft.
Clarion, 4 ft.
Chimes (in solo box), 20 notes.

SWELL ORGAN (7-inch wind).

Bourdon, 16 ft.
Diapason Phonor, 8 ft.
Horn Diapason, 8 ft.
Stopped Flute, 8 ft.
Nitsua, 8 ft.
String Celeste, 8 ft.
Muted Viole, 8 ft.
Quintadena, 8 ft.
Solicional, 8 ft.
Vox Celeste, 8 ft.
Principal, 4 ft.
Harmonic Flute, 4 ft.
Flageolet, 2 ft.
Contra Fagotto, 16 ft.
Cornopean, 8 ft.
Oboe, 8 ft.
Vox Humana, with special chest and tremolo, 8 ft.
Tremulant.

ORCHESTRAL ORGAN (7-inch wind, with exception noted).

Contra Viola, 16 ft.
Open Diapason, 8 ft.
Concert Flute, 8 ft.
Flute Celeste, 8 ft.
Viole d'Orchestre, 8 ft.
Viole Celeste, 8 ft.
Vox Seraphique, 8 ft.
Dulciana, 8 ft.
Unda Maria, 8 ft.
Flute Traverso, 4 ft.
Harmonic Piccolo, 2 ft.
French Horn (new type on 20-inch wind), 8 ft.
Clarinet, 8 ft.
Cor Anglais, 8 ft.
Celestial Harp, 61 notes.
Tremulant.

SOLO ORGAN (15-inch wind, with exception noted).

Major Flute (open chest pedal ext.), 8 ft.
Grand Diapason, 8 ft.
Gamba, 8 ft.
Gamba Celeste, 8 ft.
Flute Ouverte, 4 ft.
Tuba Profunda, 16 ft.
Harmonic Tuba, 8 ft.
Harmonic Clarion, 4 ft.
Tuba Magna (open chest, on 20-inch wind), 8 ft.
Orchestral Oboe, 8 ft.

ECHO ORGAN.

Viole d'Orchestre, 8 ft.
Celeste, 8 ft.
Concert Flute, 8 ft.
Flute Celeste, 8 ft.
Vox Humana, 8 ft.
Flute, 4 ft.

PEDAL ORGAN (Augmented, 7-inch wind).

Resultant Bass, 64 ft.
Double Diapason, 32 ft.
Contra Bourdon, 32 ft.
Open Diapason, 16 ft.
First Violone, 16 ft.
Second Violone, 16 ft.
First Bourdon (from Great), 16 ft.
Second Bourdon (from Swell), 16 ft.
Contra Viole, 16 ft.
Quint, 10 1/2 ft.
Octave Flute, 8 ft.
Octave Bourdon, 8 ft.
Gamba Celeste, 8 ft.
Super Octave, 4 ft.
Contra Bombarde (12-foot extension of Bombarde, 16 ft., on 15-inch wind), 32 ft.
Bombarde (extension of Tuba Magna on 15-inch wind), 16 ft.
Tuba Profunda (from Solo), 16 ft.
Harmonic Tuba (from Solo), 8 ft.
Harmonic Clarion (from Solo), 4 ft.
Fagotto (from Swell), 16 ft.

Philadelphia will be the place of the next annual meeting of the Music Teachers' National Association, to be held Dec. 29, 30 and 31. The official headquarters will be in the Hotel Adelphi. The annual proceedings of the last meeting, in St. Louis, is being distributed. It is a book of 351 pages. There are forty-two papers on a variety of topics grouped under the seven conferences: American Music, Organ and Choral Music, Community Music, History of Music and Libraries, Public School Music, Standardization and Affiliation of the State Music Teachers' Associations. This volume may be had for \$1.60, including postage, by applying to the treasurer.

GLEASON TO ROCHESTER, N.Y.

To Be Organist for Eastman and Play at Central Presbyterian.

Harold Gleason has resigned as organist and director at the Fifth Avenue Presbyterian Church of New York and will leave New York for Rochester May 1 to become the private organist of George Eastman, the kodak manufacturer, who has a four-manual instrument in his palatial home. Mr. Gleason also will become organist of the Central Presbyterian Church, which has a four-manual Casavant organ. In addition to the foregoing he is to be associated with the Rochester Institute of Musical



HAROLD GLEASON.

Art in the organ department. The new building to be erected for the institute by Mr. Eastman will contain two halls, both with adequate organs, and Rochester offers a big future musically.

Mr. Gleason's work in New York has been most successful and the Sunday afternoon recitals which have been given regularly since last fall have met with much favor and have been attended by increasing numbers. His successor has not been named, but it is hoped that W. Lynnwood Furnam will be able to return next fall or winter to this, his old post.

Tribute to Retiring Organist.

Miss Alice Knox Fergusson, for some time organist of the First Presbyterian Church of Dallas, Texas, has tendered her resignation. Miss Fergusson is one of the most accomplished organists in the southwest.

Hinners Organ Co.

The Hinners Organ of today is the artistic result of 39 years' successful experience.

Superb tone—Reliable Action—Convenient Appliances.

Electric blowers installed for all makes of organs.

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ARTHUR C. BECKER

CONCERT ORGANIST

Instruction in Organ, Piano, Theory Organist and Choirmaster St. Vincent's Church

Instructor of Music De Paul University Address: St. Vincent's Church, Webster and Sheffield Aves., Chicago

The church adopted resolutions in regard to her resignation which in part say: "We wish, officially, as the body on whom rests the responsibility for the welfare of this church, and as your friends, to take this opportunity of expressing some part of our feelings of sincere appreciation of your long service to our church and your faithful interest in its endeavors. Far passing any business relation yours has been one of sympathetic and very real and consecrated service. We have never asked anything of you but we found you already on your way to fulfill. Through good weather and bad, in season and out of season, in simple or responsible place, you have been always on hand to serve and to help for the advancement of the work that has been for these years our mutual interest. We would have this paper convey to you, in what measure it can, the deep and lasting friendship of your brethren, the elders of this church and our appreciation of the splendid value of your work with us."

Residence Organ in Showroom.

The Estey Organ Company has placed a residence organ which is considered the last word in this form of organ production in the new rooms provided for the purpose in the store of Lyon & Healy in Chicago. The instrument is a two-manual with self-player and has eighteen speaking stops, duplexed so that all are playable from either manual. The voicing has been made a special feature, with a view to showing the possibilities in making organs especially for homes, and the entire instrument is calculated to make a strong appeal. The setting of the instrument is enhanced by the artistic decorations and furnishing of the room.

Hugo Goodwin, organist of the First Congregational Church of Evanston, has been selected to be concert organist with the Paulist Choristers of Chicago, led by Leroy Wetzel, and is expected to be heard in their famous concerts at home and in other cities henceforth.

Arthur C. Becker, organist of St. Vincent's Catholic Church, Chicago, had the privilege of playing the accompaniments for solos sung by his mother, Mrs. John P. Becker of Louisville, Ky., at a service in his church April 6. Mrs. Becker is the soprano soloist of St. Andrew's Church at Louisville and was visiting her son.

Louis Weinstein, 74 years old, of 8731 Twenty-first avenue, Bensonhurst, L. I., for many years a well known church organist and teacher of piano, playing in Manhattan, where he lived most of his lifetime, died March 26 after a week's illness. He was born in Cassel, Germany, and came to this country when a boy. He played for many years in New York churches. Mr. Weinstein is survived by his widow, three sons, two daughters and six grandchildren.

THE DIAPASON.

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Issued monthly. Office of publication, 1507 Kimball Building, Wabash avenue and Jackson boulevard, Chicago.

WANTS IN ORGAN WORLD

WANTED

All-around organ mechanics in and around New York City for high-class organ and general repairs. Outside and inside work. No factory work. Address, W. L., care of The Diapason.

THEATER ORGANIST. EXCEPTIONAL education and experience, desires permanent engagement with high-class house. Not a made-over pianist. A real organist who synchronizes music with the picture. Thoroughly reliable. Address THEATER, care of The Diapason, Chicago.

WANTED—SEVERAL GOOD ORGAN mechanics. Good pay and steady work for the right men. Apply to A. G. Morrison, The Symphony Player Company, Incorporated, Covington, Ky.

WANTED — FIRST-CLASS ORGAN men. Good pay and steady work may be had, to those that can qualify, by applying to The Austin Organ Company, Hartford, Conn.

WANTED—EXPERIENCED CONSOLE and electric action men. Also first-class organ builders in all branches. State experience and wages expected. Steady work. GEORGE KILGEN & SON, St. Louis, Mo.

WANTED—FIRST-CLASS ZINC PIPE maker. A good place for the right man. Address E. R., care of The Diapason.

WANTED—TWO SETS OF ORGAN pedals for attaching to pianos—radiating and concave. HERBERT LEADBITTER, 455 Emerson avenue, Detroit, Mich.

WANTED — METAL PIPE MAKER, steady employment. GEORGE W. BADGER, Merrick, N. Y.

AT LIBERTY APRIL 1.—MOTION Picture Organist, recitalist, experienced, union, sober, reliable, splendid library, only first class offer considered, particulars on request. Address: ORGANIST, care of The Diapason.

ORGAN SALESMAN, LONG EXPERIENCE, good references, desires to represent high class organ on Pacific coast. Well acquainted with territory. Permanent position desired. Address "Experience," care of The Diapason.

FOR SALE — NEW, TWO-MANUAL and pedal electro-pneumatic pipe organ of nine stops. Suitable for any purpose. Will be sold cheap. Address M. R., care of The Diapason.

WANTED — AN ALL-AROUND PIPE maker, metal and zinc. Address P. S. K., care of The Diapason.

WANTED—AT A REASONABLE price, two-manual and pedal reed organ, for studio work. Estey preferred, in A-1 condition. Address BX, care of The Diapason.

WANTED — FIRST-CLASS ORGAN builders in all branches. Apply THE RUDOLPH WURLITZER MANUFACTURING CO., North Tonawanda, N. Y.

WANTED — FIRST-CLASS METAL and Zinc pipe makers. Apply to HENRY PILCHER'S SONS, 914 Mason avenue, Louisville, Ky.

WANTED—SEVERAL FIRST CLASS organ mechanics. Address Haskell, 1520 Kater street, Philadelphia, Pa.

ASSISTANT ORGANIST.—ORGANIST who has played and directed in Chicago churches for the last seven years and who is familiar with four-manual organ, wishes position as assistant organist. Salary no object. Address Assistant, care of The Diapason.

C. S. Losh Steinway Hall, New York City

offers for sale the great 101-stop organ now under installation in the Colosseum, Columbus, Ohio, and immediate delivery following the Methodist Missionary Convention in June. This organ is the property of the Mission Board of the M. E. Church, and, arrangements for permanent retention in the Colosseum having failed, is now offered for sale.

This is an exhibition organ, built with unusual painstaking, large scale and high pressure throughout, completely octave duplex in the manner originated by C. S. Losh, and who is the exclusively authorized agent.

GOODWIN DEDICATES IOWA THREE-MANUAL

BUILT BY HILLGREEN-LANE

Opening Recital in First Baptist Church of Sioux City Leads to Demand for Another Concert the Next Night.

Hugo Goodwin went from Chicago to Sioux City April 10 to dedicate the organ built by Hillgreen, Lane & Co. for the First Baptist Church. The people were so enamored of Mr. Goodwin's performance that they immediately engaged him for a second concert the next night. The organ is a three-manual with the following stops:

GREAT ORGAN.
Double Open Diapason, 16 ft.
Major Diapason, 8 ft.
Minor Diapason, 8 ft.
Gamba, 8 ft.
Dulciana, 8 ft.
Doppel Flöte, 8 ft.
Octave, 4 ft.
Flute Harmonic, 4 ft.
Tuba, 8 ft.
Chimes.

SWELL ORGAN.
Bourdon, 16 ft.
Open Diapason, 8 ft.
Viol d'Orchestre, 8 ft.
Vox Celestis, 8 ft.
Aeoline, 8 ft.
Stopped Diapason, 8 ft.
Quintadena, 8 ft.
Rohr Flute, 8 ft.
Flauto Traverso, 4 ft.
Piccolo, 2 ft.
Cornopean, 8 ft.
Oboe, 8 ft.
Vox Humana, 8 ft.

CHOIR ORGAN.
Open Diapason, 8 ft.
Gemshorn, 8 ft.
Salicional, 8 ft.
Dolce, 8 ft.
Clarinella, 8 ft.
Concert Flute, 8 ft.
Flute d'Amour, 4 ft.
Clarinet, 8 ft.

PEDAL ORGAN.
Intersatz, 32 ft.
Sub Bass, 16 ft.
Open Diapason, 16 ft.
Cathedral Bourdon, 16 ft.
Lieblich Gedeckt, 16 ft.
Violoncello, 8 ft.
Dolce, 8 ft.
Trombone, 16 ft.
Tromba, 8 ft.

Mr. Goodwin's opening program included: Sonata, D minor (introduction and allegro), Guilman; "Dance of the Odalisques," Rebikoff; Toccata in E. Demereaux; Chorale and Minuet from Gothic Suite, Boellmann; "The Chimes of Dunkirk," Carter-Goodwin; Air in D, Bach; Fugue in G minor (The Greater), Bach; Minuet, "Louis XIV.," Shelley; "The Primitive Organ," Yon; "In India," Rimsky-Korsakow; "Piece Heroique," Franck; Fountain Reverie, Fletcher; "Rigaudon," Rameau; "The Fountain Sparkling in the Sunlight," Goodwin; Military March, Schubert.

Steckel Goes to West Virginia.

Edwin M. Steckel assumes the position of organist and choirmaster of the First Presbyterian Church of Huntington, W. Va., on May 1 and his studio will be in the church building. Mr. Steckel is leaving Boston, where he has been playing in his old position at the Tremont Methodist Church, which post he resumed upon his discharge from the navy last December. Mr. Steckel considers the field unlimited for an organist in his new location, and will do both recital work and teaching. He has drawn specifications for a three-manual organ for the church which the Steere Company is to build this spring. Mr. Steckel is an honor graduate of the New England Conservatory and studied with Wallace Goodrich, Henry Dunham and George Chadwick.

To Close Van Nuys Plant.

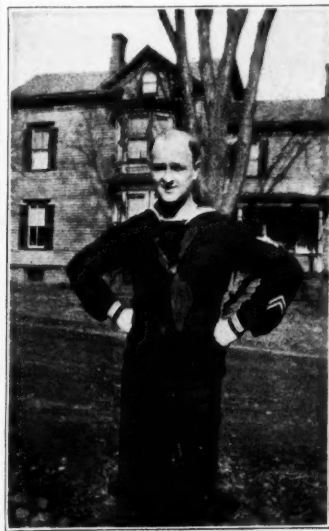
The Van Nuys, Cal., News reports that the Robert-Morton Company will consolidate its plant at Van Nuys with the American Photoplayer Company's plant at Berkeley, Cal., about July 1. The local building will be leased to another industry, it is stated.

A choir of thirty voices under the direction of Gordon Balch Nevin, organist and director, sang Matthews' "The Paschal Victor" at the First Presbyterian Church of Greensburg, Pa., the afternoon of Easter Sunday. Mr. Nevin played Ferrata's "Marche Triomphale" as a prelude.

BIGGS WRITES OF FRANCE.

Brooklyn, N. Y., April 11, 1919.—Dear Mr. Gruenstein: As you request, I am writing a bit about my experiences while in France.

During sixteen months' service in Brest, first as a hospital apprentice with the United States Naval Base Hospital No. 1 and later as clarinetist with the admiral's band, I had ample opportunity to become acquainted with army and navy life and, fortunately, when leave was



RICHARD KEYS BIGGS.

granted, to visit many of the historic cathedrals and organs.

The first organ I played in France was in the Cathedral of St. Maurice in Angers. And it was in the organ loft of this wonderful old gothic structure that I met the lady whom I now have the honor to call my wife.

It was a great pleasure to me to participate in a memorial service held in this cathedral in November, 1917, as a tribute to the dead of France. The building was crowded to the doors on this occasion and the gallery running the complete circumference of the interior was overflowing with men in uniform—French and Americans. The service was a splendid tribute to the brave fellows who had fallen for France. There were many such services held throughout France and I imagine that quite a few of our American organists in uniform were invited to participate.

In Angers the choir of men and boys is excellent. I have never heard a body of singers give a more artistic or devotional interpretation of Cesar Franck. And this in spite of war limitations. The French love Franck. He is the embodiment of their ideals in religious music—great beauty and much meaning expressed simply.

In Brest I had the use of two organs and I managed to get in one and perhaps two hours' practice each week. Needless to say, I looked forward to these hours. I do not recall having ever played another organ which gave me so much real pleasure as I experienced with a little ten-stop Cavaille-Coll in St. Martin's Church, Brest. The organ itself was so beautifully voiced and my mind was always so hungry for the organ that it couldn't have been otherwise. But the French organs are universally good. I wish we could say that of American organs. Perhaps we will be able to reach mechanical limits some day and then turn our eyes more closely on the purely artistic. However, we are never standing still and, no matter how many mistakes we make, we are progressing with wonderful rapidity. I am convinced that our best American organs have no equal in any country, and the day will come when we can say instead of our best American organs—our American organs have no equal.

Before sailing home I had the pleasure of meeting MM. Widor, Dupre, Marty, Gigout and Mahout in Paris and of visiting the respective organs played by these well-known men. I also enjoyed a morning spent at the Cavaille-Coll factory in Paris with M. Mutin, the proprietor.

Now that I am again on native soil and also at the keys of the organ I left two years ago, my own country and the things for which she stands thrill me more than ever before.

With keen appreciation of your valuable paper and with my warmest regards, I am as ever,

Sincerely yours,

RICHARD KEYS BIGGS.

Ben J. Potter, who has become well known in Atlanta as song leader of the War Camp Community Service, has severed his connection with that organization to accept a position as organist and choirmaster of Trinity Church. Mr. Potter is a graduate of the Royal College of Music of London. Before going to Atlanta he was organist and choirmaster of St. Joseph's Episcopal Church at Detroit and professor of music at the Detroit Conservatory. He also was organist and choirmaster of the Monumental Episcopal Church, Richmond, Va., and organist of the University of Georgia.

ENJOY A "CONSOLE PARTY"

New York Members of N. A. O. Meet With Walter C. Gale.

Members of the National Association of Organists who live in or near New York City met at the Broadway Tabernacle the afternoon of Monday, March 31, at the invitation of Walter C. Gale for an informal talk around the console of the tabernacle organ. Matters relating to the organ in general were discussed and the four-manual Hutchings instrument of eighty speaking stops was the great attraction, naturally.

Mr. Gale opened the meeting by playing several selections, including the Chorale in A minor by Cesar Franck and a Prelude by Debussy. He then pointed out some of the features of the organ, calling special attention to the solo mixture, which is an unusual stop and when combined with other tone colors gives new and beautiful effects.

Arthur Scott Brook, former president of the N. A. O.; Richard Keys Biggs and Mrs. Kate Elizabeth Fox also played. The meeting continued for nearly two hours and was enjoyed immensely by the organists.

About thirty were in the party, among them being Mrs. Bruce S. Keator, Dr. S. N. Penfield, Homer N. Bartlett, Edward K. Macrum, J. Warren Andrews, C. B. Ford and J. W. Bleeker, besides those already mentioned.

RALPH KINDER.



ONE of the busiest organists in Philadelphia as well as the most popular is the man holding the important position at Holy Trinity Episcopal Church, Ralph Kinder manages to play three services each Sunday besides giving a thirty-minute recital before the evening service for nine months out of twelve. The compositions played at these recitals cover the range from popular to classic, and of all nationalities—not the least American, for all native composers of worth may have a hearing, and many scores of new works are here introduced, under most favorable conditions, to the public. Numerous recitals on other organs than his own are played by Mr. Kinder each season, the last year being no exception in spite of the war. During the winter a number of cantatas and other festal music are heard; these are also attended by capacity audiences. On Wednesday, April 9, Dubois' "Seven Last Words" gave music lovers a chance to pack the large church, and they were fully repaid for their trouble. The soloists were Lucy Porter-Schoff, soprano; Helen Ackford-Clare, alto; John Owens, tenor, and Arthur Jackson, bass; with a chorus of thirty. Probably no more satisfying rendition of this Lenten cantata has ever been heard in this vicinity. Mr. Kinder has had the largest enrollment of pupils in his experience this season.

Word comes from Hammond, La., that Walter Wainwright plans the organization of a company with a capitalization of \$25,000 to manufacture pipe organs. It is intended to erect an adequate plant.

ORGAN AT TULSA, OKLA., BY THE WICKS COMPANY

RECITAL BY J. LAWRENCE ERB

Three-Manual with Sanctuary Organ Is Constructed with Direct Electric Action—Memorial in Holy Family Church.

The Wicks Pipe Organ Company of Highland, Ill., has just completed the installation of a large organ in the Holy Family Catholic Church, Tulsa, Okla. The instrument was used for the first time in the dedicatory services on Easter Sunday. John F. Wicks of the Wicks Company presided as organist. On Monday evening, April 21, J. Lawrence Erb, F. A. G. O., dean of the school of music, University of Illinois, formally opened the organ with a recital. Much favorable comment was made by a large and enthusiastic audience on the beauty of the instrument and on Mr. Erb's masterly handling of it.

The instrument is built on the Wicks new direct electric system. The schedule of speaking stops follows:

GREAT ORGAN.
1. Double Open Diapason, 16 ft.
2. Open Diapason, 8 ft.
3. Viol d'Orchestre, 8 ft.
4. Doppel Flute, 8 ft.
5. Gemshorn, 8 ft.
6. Octave, 4 ft.
7. Flute Traverso, 4 ft.
8. Gamba, 4 ft.
9. Fifteenth, 2 ft.
10. Trumpet, 8 ft.

SWELL ORGAN.
11. Bourdon, 16 ft.
12. Open Diapason, 8 ft.
13. Stopped Diapason, 8 ft.
14. Rohr Flute, 8 ft.
15. Salicional, 8 ft.
16. Quintadena, 8 ft.
17. Vox Celeste, 8 ft.
18. Aeoline, 8 ft.
19. Flute d'Amour, 4 ft.
20. Violina, 4 ft.
21. Piccolo, 2 ft.
22. Oboe-Bassoon, 8 ft.
23. Cornopean, 8 ft.

CHOIR ORGAN.
24. Violin Diapason, 8 ft.
25. Melodia, 8 ft.
26. Viol d'Orchestre, 8 ft.
27. Dulciana, 8 ft.
28. Harmonic Flute, 4 ft.
29. Clarinet, 8 ft.
30. Vox Mystica, 8 ft.

SANCTUARY ORGAN.
(Located behind the altar and played from the choir manual.)
31. Bourdon, 16 ft. (Pedal.)
32. Geigen Principal, 8 ft.
33. Clarabella, 8 ft.
34. Aeoline, 8 ft.
35. Vox Angelica, 8 ft.
36. Concert Flute, 4 ft.

PEDAL ORGAN.
37. Double Open Diapason, 16 ft.
38. Bourdon, 16 ft.
39. Lieblich Gedeckt, 16 ft.
40. Violoncello, 8 ft.
41. Flute, 8 ft.

Purchase of the organ was made through the Rev. John G. Heiring, pastor of the Holy Family Church. The organ is the gift of Mr. and Mrs. John Henry Markham, Jr., in memory of their mother, Jane Markham.

The "Manzoni Requiem," by Verdi, was given under the direction of Herbert Foster Sprague by the Toledo Oratorio Society and the Trinity choir boys March 16 at Toledo. On March 20 Mr. Sprague played three numbers at a guild service in the First Congregational Church. April 6 his choir gave its eleventh annual rendition of Maunder's "Olivet to Calvary." Palm Sunday the Oratorio Society and the Trinity choir gave their ninth rendition of Rossini's "Stabat Mater." On Good Friday night the choir sang Dubois' "The Seven Last Words."

The Organist and Choirmaster

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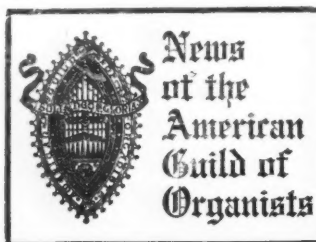
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News of the American Guild of Organists

Headquarters.

Clifford Demarest has been renominated for warden for another year and Miles I.A. Martin is to remain as secretary and Dr. Victor Baier as treasurer. The annual election will be held May 22 at the Hotel McAlpin in New York. The ticket of general officers, as sent out to guild members, contains these nominations:

For Warden—Clifford Demarest, F. A. G. O.

For Sub-Warden—Gottfried H. Federlein, F. A. G. O.

For General Secretary—Miles I.A. Martin, F. A. G. O.

For General Treasurer—Victor Baier, Mus. D., A. G. O.

For Registrar—Edward Shippen Barnes, F. A. G. O.

For Librarian—H. Brooks Day, F. A. G. O.

For Auditors—Frederick Schlieder, Mus. Bac., F. A. G. O., and Clement R. Gale, Mus. Bac., A. G. O.

For Chaplain—The Rev. William T. Manning, D. D.

For Council, term expiring 1923 (five to be chosen)—J. Warren Andrews, A. G. O., William C. Carl, Mus. Doc., A. G. O., S. Wesley Sears, A. A. G. O., Frank Wright, Mus. Bac., A. G. O., Clarence Dickinson, Mus. Doc., A. G. O., W. J. Bleecker, A. A. G. O., Alfred R. Boyce, F. A. G. O., and Homer E. Williams, A. A. G. O.

Maryland.

The third annual series of Lenten recitals at St. Paul's Church in Baltimore under the auspices of the chapter was continued late in March and in the month of April with great success. The fourth recital was given March 24 by Robert J. Winterbottom, A. G. O., and his offerings were as follows: Prelude and Fugue in D major, Bach; Gavotte from "Iphigenie en Aulide," Gluck; Concerto in G, No. 5, Handel; "Ave Maria," Henselt; Theme and Variations in A flat, Thiele; Humoresque, "The Primitive Organ," Yon; Chorale Prelude, "A Rose Breaks Into Bloom," Brahms; Dithyramb, Harwood; Andante from Fourth Organ Symphony, Widor; Torchlight March, Meyerbeer.

Frederick D. Weaver, organist of the First Presbyterian Church and of the Madison Avenue Temple, played this program March 31: Concert Overture, Miller; "Chanson du Soir," Matthews; Symphony, Op. 18, Barnes; Sea Sketches, Stoughton; Pastel, Jepson; Rhapsody, Cole.

Gaston M. Dethier of New York was the performer on April 7, playing this program: Fantasia and Fugue on B-A-C-H, Liszt; Intermezzo, Pierné; Toccata, Gigout; Meditation, Guilman; Scherzo-Caprice, Bernard; Aria, Dethier; Allegro-Vivace (from the Seventh Organ Symphony), Widor; Andante-Allegro-Andante (from "Grande Piece Symphonique"), Franck; Canzonetta, Mendelssohn; Etude, Op. 25, No. 10, Chopin-Schminke; "The Brook," Dethier.

New England.

Boston, April 18.—As I did not receive the full program of the services at Portland and Pawtucket, March 17 and 19 respectively, in time to put them in my last letter, I am enclosing them now. Both services were very successful, but in each case a severe storm interfered with the attendance. A recital by Harry Stott of Sanford, Maine, is one of the April events planned by the Portland branch of the New England chapter.

On March 31, at the First Church, Boston, a unique and highly successful service was held. Three well-known organists of Boston played the prelude, offertory and postlude respectively, while the anthems consisted entirely of Russian music sung

a capella by the chorus choir (thirty-four voices) of the Porter Church, Brockton, conducted by George Sawyer Dunham, organist and choirmaster of Porter Church. The singing of the chorus was a rare treat, and the evening will be long remembered by those present. The Porter Church felt so highly honored that its choir should be invited to sing for the guild that it paid the entire expense of transporting the choir from Brockton to Boston and return in automobiles.

On April 7 a recital was given at Trinity Church, Boston, by Ernest Mitchell, organist and choirmaster of that church, before a very large audience who were delighted by Mr. Mitchell's masterful registration and clean-cut execution.

At the services in the Congress Square Universalist Church of Portland, Maine, March 17, the prelude was a movement from a Rheinberger sonata by Mrs. Foster L. Haviland of the First Parish Congregational Church of Gorham, Maine. Miss Esther A. Foss of the First Baptist Church of Portland played Lemare's "Chanson d'Ete" as the offertory and the postlude was Kinder's "Jubilant Amen," played by Fred Lincoln Hill of the Williston Church of Portland. Howard W. Clark's choir sang Whiting's "The Desert Shall Rejoice" and Bennett's "God Is a Spirit."

At the service in St. Paul's Church at Pawtucket, R. I., March 19, Edwin E. Wilde of St. Stephen's Church, Providence, played Dubois' "Alleluia" as a prelude, Frederick Pollitt of the First Congregational Church of Providence played Bartlett's "Meditation Serieuse" as the offertory and Clifford Fowler Greene of Fall River played the chorale prelude on "Eventide" by Parry and the finale from Widor's Second Symphony as the postlude. The anthems sung in this service (by request) are from Psalm 46, by Dudley Buck, who was the first honorary president of the American Guild of Organists.

At the services in the First Church of Boston, Harris S. Shaw of the Second Universalist Church played a "Benedictus" by Rost as the prelude. The offertory was the Nocturne in D flat by Bairstow, played by Raymond C. Robinson, F. A. G. O., of the Central Church, and the postlude was the finale from Vienne's First Symphony, played by Marshall S. Bidwell of the Center Methodist Church of Malden.

Ernest Mitchell's program at his recital in Trinity Church, Boston, April 7, included: Second Symphony, Vienne; Andante Cantabile (Fourth Symphony), Widor; Canon in B minor, Schumann; Fugue in G minor, Bach; Improvisation-Caprice, Jongen; "Romance sans Paroles," Bonnet; "Grand Choeur Dialogue," Gigout.

JOHN HERMANN LOUD,
Secretary.

New Wisconsin Chapter.

A new chapter has been formed in Wisconsin, through the efforts of Dr. Charles H. Mills, director of the school of music of the University of Wisconsin. It will have a large membership at the start and comes into being with great promise for the future. The installation of the new chapter will take place May 7 at Madison. Dean J. Lewis Browne of the Illinois chapter will preside at the request of Warden Clifford Demarest. Joseph Bonnet will give a recital the same evening, at which organists will be the guests. Mr. Bonnet has been engaged by the university. The Wisconsin Music Teachers' Association will hold its convention at the same time.

Wisconsin members of the guild heretofore have been members of the Illinois chapter.

Northern Ohio.

A service was held April 8 at Emmanuel Church, Cleveland, of which Henry F. Anderson, F. A. G. O., is the organist and choirmaster. Dr. George W. Andrews, A. G. O., of Oberlin College, dean of the chapter, played Saint-Saens' Prelude in E major and a Finale in B flat by Cesar Franck. The choir sang Tallis' festal

choral service and Gounod's "Gallia." A feature of the service was an address by Dr. Charles F. Thwing, president of Western Reserve University.

Indiana Chapter.

A public guild service was held at DePauw University, Greencastle, April 6, with the following program: Scherzo from Sonata 5, Guilman (Miss Freda Hart); Intermezzo and Finale from Symphony 6, Widor (Van Denman Thompson, dean of the chapter); "Inflammatus" from "Stabat Mater," Rossini (Miss Lois Brown and the university choir); First movement from Sonata 3, Mendelssohn, and "In Paradisum," Dubois (Mrs. Carrie Hyatt-Kennedy, sub-dean); "Hymn of Justinian," Gretchaninoff (University Choir); "Sea Sketches," R. S. Stoughton (Mrs. Kennedy); "Marche aux Flambeaux," Guilman (Miss Georgia Lockenour).

Dean Thompson gave the following program in Indianapolis on March 25: "Variations de Concert," Bonnet; Nocturne, Grieg; Second Suite, Bocllmann; "The Brook," Dethier; "To An American Soldier," Thompson; Second Concert Study, Yon; Romance and Finale from Fourth Symphony, Vienne.

Illinois.

The last dinner and the election of officers for the new year will take place May 12. Details will be announced later. The ticket as prepared by the nominating committee is as follows: Dean, John W. Norton; subdean, Miss Florence Hodge; secretary, Emory L. Gallup; treasurer, Albert Cotsworth; members of executive committee (three to be elected), Hugo Goodwin, Mrs. H. L. Maryott, Mrs. Sarah W. Osborne, Charles A. Stebbins and Mason Slade.

Jacksonville was the host of Illinois organists again this year, the occasion being the service at music hall of the Illinois Woman's College April 24. Henry V. Stearns, F. A. G. O., played the service. J. Lawrence Erb of the University of Illinois made an address and also played the opening organ numbers—using the andante and allegro assai movements from Guilman's Fourth Sonata. Miss Florence Hodge, A. A. G. O., played the Toccata from Widor's Fifth Symphony and Bach's Toccata and Fugue in D minor. The visitors were entertained royally, they report, after the service, by the devotees of the organ in Jacksonville.

West Tennessee.

The West Tennessee chapter met in the guild room at Memphis on Thursday morning, April 10, with the dean, J. Paul Stalls, in the chair. Regret was expressed over the departure of John B. Norton from the city. J. Paul Stalls, Miss Eunice Robertson and Miss Belle S. Wade were appointed as a committee to draft resolutions expressing sorrow over losing him from the chapter.

The final meeting of the season will be held early in May after a banquet, at which time officers will be elected for the next year.

Texas Chapter.

Miss Katherine Hammons, assisted by the sextet from the City Temple choir, gave the tenth of a series of recitals by the Texas chapter at Temple Emanu-El, in Dallas, March 30, at 3:30. The auditorium was filled and much enthusiasm was shown.

Miss Hammons' program was taken entirely from the French school. By request she rendered a gavotte written in the time of Louis XIII, by Ghys. She was compelled to repeat the number. Her opening number was Dubois' Grand Choeur in E flat. Debussy's Romance attracted much favorable comment. An interlude by Guilman ranked next to the gavotte as the most popular number on the program. The third number of the second group was an Andante by Baste. Great appreciation was shown for "Ariel," by Bonnet. Saint-Saens' "Le Cygne" was also given. The program

The Texas chapter presented Miss Martha Rhea Little, organist of the Westminster Presbyterian Church of

Dallas, in a recital in the church, Tuesday evening, April 1. Miss Little was assisted by Mrs. Juanita Blair Price, soprano. The program: Prelude and Fugue in B flat major, Bach; "Humoreske," Ward; "In Moonlight," Kinder; "Oh, the Lifting Springtime," Stebbins; "Now the Day Is Over," Ludebuehl; Berceuse, Guilman; Scherzo, Macfarlane; Suite, Rogers.

Gatty Sellars stopped at the office of The Diapason April 26 on his way to Aurora, Rockford, Freeport and Beloit, where he is giving recitals. Mr. Sellars has played a number of pieces for records made by the Columbia Graphophone Company.

Herbert Foster Sprague of Toledo spent a few days in Chicago at the end of April, resting after a hard Easter and Holy Week list of services. Mr. Sprague went from Chicago to Grand Rapids for a few days.

Stainers' "The Daughter of Jairus" was given at the Central Presbyterian Church of Rochester, N. Y., April 6, and Norman Nairn gave this organ program before the singing of the cantata: "Hosannah," Dubois; "Will o' the Wisp," Nevlin; "From the South," Gillette; "Jubilate Amen," Kinder; "The Angelus," Massenet.

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Walcker's Boston Organ

The Rev. J. H. Burn, English Clergyman and Organ Expert, Writes to The Diapason.

Hundon Vicarage, Suffolk, England, March 17, 1919.—My Dear Mr. Gruenstein: Some time ago I was accorded the privilege of inspecting and making extracts from the private diaries of Dr. Edward J. Hopkins, for many years organist of the Temple Church in London, and (together with Dr. E. F. Rimbault) author of a valuable work entitled "The Organ: Its History and Construction," which ran into three editions and would have reached a fourth if his life had been spared a little longer. He had made considerable preparation for this, but unfortunately his notes were not sufficiently complete to admit of publication.

Accompanied by a trusty friend, such as Jeremiah Rogers of Doncaster, Dr. Hopkins paid many visits to France and Germany for the purpose of observing the progress of the art of organ building in these countries. He records in his diary for 1862 that on Aug. 16 of that year he wended his way to Ludwigsburg, in order to examine the completed organ on behalf of the Boston authorities.

Those who have been interested in Mr. Gallup's account of the instrument—and I hope they are many—may like to know what Dr. Hopkins had to say about it. When he and his friend arrived at Herr Walcker's house they found that gentleman and some others engaged in partaking of a hearty meal. After the usual salutations and introductions, they followed suit, and thus refreshed, proceeded to examine the organ for Boston. The doctor may now be allowed to speak for himself:

It abounds in matters of interest. First I tried through all the stops in single notes, to ascertain that all the pipes stipulated for were inserted. Then I went through the several mechanical arrangements. All was right. The crescendo and decrescendo for the whole organ is very clever. The movement consists of a flat iron bar about two inches in width, with cross ridges placed four or five inches apart, running along the full length of the foot-rest of the pedal-board, and also to a considerable distance inside. This can be lifted with ease, either to right or left, by the feet, the motion to the right regulating the crescendo and that to the left the decrescendo, the extreme left being the point of rest for the movement. It operates by means of a drum and cogwheels. All the reeds of the trumpet tribe are formed like real trumpets, with a bell termination. The trumpet in the swell has even brass tubes, and therefore consists of so many real trumpets. The clarinet is made with wooden tubes, square, outspreading, and small in scale; other reeds are of the same form, and covered in at the top with gauze to keep out the flies, etc. The vox humana is made with wooden bodies, not unlike good mahogany in color, polished and turned over at top so that the mouth of the pipe may be horizontal, and it is shaped really like the human mouth (or something like it). It is enclosed in a swell consisting of a box, with a lifting flap in front. The flute in manual I is a doppel-flöte, that is, composed of wood pipes of double depth to width, and with two mouths, with curved lips. The 2-foot C about an inch and a third in width. Hole in foot not large, yet the tone very strong, rich and full, without being at all thick. Hohlflöte in Manual I also of pipes of wood, of double depth, and stopped. Scale of open wood subbass on pedal twelve German inches across the mouth. The 32-foot pipe not more than fourteen. Iron lips to both. The 32-foot bombardon of wood rather under an English foot square. Wood of reeds in all cases thin, and occasionally not of the same substance. Free reed, tube 18 feet long. Two sets of soundboards to manuals I, 3 and 4—lower for large stops, upper for small. Wood of 16 and 32-foot open pedal pipes very thick—that of 32-foot a full inch and a half. Drawstops in five horizontal rows, and distinguished by tinted knobs, not deeply colored ones. Top pipes of one of the gedekts open metal, and match capitally in tone.

One thing in the above description rather puzzles me and that is the reference to a 32-foot open stop of wood, for the organ does not seem to contain such a stop; at any rate, it is not mentioned in any specification of the instrument (including that in Messrs. Walcker & Co.'s own trade-book) that I have come across. Can any of your readers throw light on this point? Is it possible that these huge pipes had to be discarded at the last moment on account of the amount of room they would occupy in the ship?

It is interesting to recall that

Walcker's organ for Boston and Schulze's instrument of nearly equal proportions for Doncaster Parish Church were begun and finished at almost exactly the same time; and it is on record that the largest pipes for the 32-foot open wood stop in the latter were sent over from Germany in the form of packing cases. The tubes for the corresponding stop in Schulze's famous organ at St. Bartholomew's, Armley, near Leeds, were towed across in the water and put together at their destination.

In conclusion, I would remark that there are a few slight inaccuracies in Mr. Gallup's "Story of a Great Organ," but this letter has already extended to so great a length that I will abstain from criticism, and only ask him to accept my hearty thanks for his admirable article, the perusal of which has afforded me much pleasure.

Yours very truly,
J. H. BURN.

THE BOSTON ORGAN.

BY WILLIAM H. SHUEY.

May I supplement Emory L. Gallup's story of the great Boston organ of half a century ago in the March Diapason by calling to mind a few interesting items omitted by him and by showing a photograph of the console of the organ.

Mr. Gallup gives the specifications of the original organ and refers to them as having "ninety speaking registers." I believe that eighty-nine is the correct



OLD BOSTON MUSIC HALL CONSOLE.

number and some of these were divided. But in the rebuilding bases and discants were combined so that the rebuilders now claim only eighty-five speaking stops.

In these days of approaching prohibition of the liquor traffic Mr. Gallup's list of articles accompanying the organ on its journey across the Atlantic including "200 barrels of beer," while characteristic of the German habit, is not quite correct. The cargo of the Presto was announced in the Boston Sunday papers of March 22, 1863, as follows:

40 cases and 26 casks gin.
200 bags coffee.
1 organ.
500 bags chicory root.
8 sheep.

Probably no large organ built in this country in the past fifty years is as free from "borrowed" and "extended" stops as this one and to their credit be it said, the rebuilders have carefully preserved this splendid feature. It is with sincere regret that we realize that this superb instrument bears the tag "Made in Germany." But America has the right to claim some credit because the marvellous case was designed and built by the interior finishing and furniture manufacturing house of Herter Brothers of New York City. While it is true that they sent to the Royal Academy of Art in Stuttgart for the carving of the three groups of figures surmounting the central portion of the case, even these were designed in New York.

Twenty years after the opening of the then most wonderful organ in the world, musical Boston went to sleep. Rats, mice and a leaky roof and the demand of an orchestra for more room combined to reduce the value of an instrument which cost nearly \$70,000—to \$5,000—the amount for which it was sold. Then, after lying in boxes for thirteen years, the estate of the purchaser realized only \$1,500. Fortunate it is, indeed, that it finally fell into the hands of a man, E. F. Searles, who was able and willing to provide an appropriate housing for what is even now one of the most interesting organs in the world, and which in its interior design is supreme.

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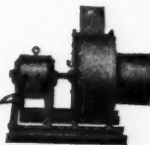
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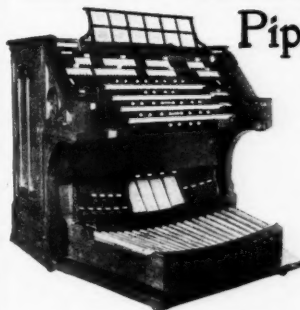
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RECITAL PROGRAMS

Julius Waldo Mather, Seattle, Wash.—Mr. Mather, the fifth-month organist, is giving in connection with the organ services of the church, at organ programs each Sunday afternoon at 4 o'clock. The following numbers were played in February and March:

Feb. 2—"Hosannah" (Chorus Magnus); Dubois; "At Twilight," Stebbins; Irish Tune from County Kerry; Dows Grainger; "In Venice," Stebbins; Gatty Sellers; Fantasia and Fugue on "Duke Street," Knider.

Feb. 9—American Composers: "De Profundis," Bartlett; Andante (Sonata No. 11, Borowski); "Christmas in Sicily," Yon; "Swing Low, Sweet Chariot," Dittor; "At Twilight," Nevins; Fantasia on "Amsterdam," Demarest.

Feb. 16—Allegro from "Sonata Pontificale," Lemmens; Largo ("New World Symphony"), Dvorak; "On the Sea of Galilee," Barton; Invocation in E flat, Guilmant; Fantasia on Church Chimes, Harris.

Feb. 23—Overture in C major, Hollins; "The Seraph's Strain," Wolstenholme; "Gesu Bambino," Yon; Fantasia on "Baptism of the Holy Spirit," Guilmant.

March 2—Nature Sketches: "Twilight" (Symphony in the Woods), Raff; "Orange Blossoms" (California Suite), Frlin; Fantasia in E minor, Lemmens.

March 16—Orchestral Transcriptions: "Finlandia," Sibelius; Adagio, Bizet; "Les Preludes," Liszt.

March 23—Symphony in B minor (Allegro moderato; Andante con moto), Schubert; Nocturne in F major, Schumann; Finale in D major, Nobe.

March 30—Prelude and Fugue in G (No. 2), Mendelssohn; Andante (Sonata in C minor), Guilmant; "Scenes in the Life of Christ," Mallin; "Marche Solennelle," Callaerts.

Lester W. Groom, Chicago—The success of his previous series of recitals was so great that Mr. Groom has arranged another series of three at the Church of the Ascension. The first of these was given April 22 and the others will be played in May and June. At each recital there is a soloist. The programs of the first two are as follows:

April 22—"Tantum Hostias," Saint-Saens; Rondo Capriccio, Lemare; Overture on "O Sons and Daughters," Guilmant; "Marche Pittoresque," Kroeger; Morning Serenade, Lemare; Festival Prelude, Parker; Prelude on Old Easter Themes, West; Largo from "New World" Symphony, Dvorak; Grand Chorus from "Naaman," Costa.

May 13—Pontifical March, de la Tombe; "Chant Seraphique," Frysinger; Canon in B minor, Schumann; Andante Cantabile from Fifth Symphony, Tschakowsky; "Matin Provencal," Bonnet; March from "La Casse Noisette," Tschakowsky; Toccata in D minor, Federlein; Fugue in B minor, Bach; "Echo," Yon; Choral in A minor, Cesar Franck.

Walter Keller, Chicago—Dr. Keller played under the auspices of the Amateur Musical Club of Pontiac, Ill., at the First Presbyterian Church of that city, giving this program: Concert Overture in C minor, Hollins; "In a Mission Garden," Diggle; Marche Funebre et Chant Seraphique, Guilmant; Prelude in E minor, Bach; Romanza in G, Walter Keller; Romantic Fantasia (dedicated to Walter Keller), Samuel Bollinger; "Lied des Chrysantheus," Bonnet; Scherzo, P. d'Aosta; Toccata, A. L. Barnes.

Carl McKinley, Hartford, Conn.—Mr. McKinley gave this program in a recital at the First Church of Christ April 9: Chorale in A minor, Cesar Franck; "Prelude," Corelli; "Nineteenth Psalm," Marcell; Gavotte, Martini; "Clair de Lune," Karg-Elert; Prelude and "Liebestod" from "Tristan and Isolde," Wagner; Overture in A major ("Carneval"), Dvorak. Mr. McKinley was assisted by the vesper choir of the church.

Walter Heaton, F. R. C. O., F. A. G. O., Reading, Pa.—Mr. Heaton gave his forty-second organ recital, assisted by his choir, at the Memorial Church of the Holy Cross, April 7. Admission was by card. Mr. Heaton's organ numbers included: Toccata from Fifth Symphony, Widor; Sonata No. 5, Mendelssohn; Sketches of the City, Nevins; "Mammy" and "The Deserted Cabin," Dett; "Pavilion Roses," Thomas; "The Wind and the Grass," Gaul; Wedding Procession (Chinese Suite), Hosmer; Pizzicati, Drigo; Morris Dance No. 1, Con; Morris Dance No. 2, Con. Mr. Heaton's part song, "Sunset," was one of the compositions sung by the choir.

Thomas Moss, Baltimore, Md.—At the Mount Vernon Place Church the following programs were played by Mr. Moss at the Sunday evening series of organ recitals during February and March: Sonata in C minor, Mendelssohn; Minuet in G, Beethoven; "Eventide," Harker; Finale from Second Suite, Boellmann; "Benediction Nuptiale," Frysinger; Prelude and Fugue in F, Bach; Invocation and "Lauds Deo," Dubois; Minuet in E flat, Beethoven; Slumber Song, Nevins; "The Swan," Stebbins; Canonetta, Foote; Grand Chorus, Kinder; "A Moonlight Serenade," G. B. Nevins; "Marche Pontificale," Lemmens; Invocation, Mallin; "Alia Marcia," from Sonata in A minor, Mark Andrews; Nocturne, d'Ervy; Scherzo, Glizot; "Vision," Rheinberger; Finale from Third Symphony, Vierne; Serenade, Schubert; Scherzando, Widor; Finale in B flat, Franck.

Robert Gomer Jones, Chicago—In a recital under the auspices of the choir of the Austin Methodist Church, of which he is the organist, Mr. Jones on March 20 gave this program: Concert Prelude in D

minor, Kramer; "In Summer," Stebbins; "The Courts of Damsel" (From Persian Suite), Stoughton; Songs of Melody (by request), Chas. F. Farnham; Funeral March (by request), Dittor; Andante in E flat (by request), Pickard; Toccata in D minor, Nevins; Overture to "Poet and Peasant," Suppe; Prelude and Fugue in E minor, Bach; "Laudate Dominum," Sheldon.

Charles Heinrich, Pittsburgh, Pa.—Mr. Koch's program at his recital in the North Side Carnegie Institute April 9 Mr. Heinrich played: Overture to "Euryanthe," Weber; Nocturne in E flat, Chopin; "The Mill," Jensen; Allegro Appassionato, Dethier; "Kol Nidrei," Old Hebrew; Two Divertimenti, Pietro A. Yon; "Marche Slav," Op. 31, Tschakowsky.

Caspar P. Koch, Pittsburgh, Pa.—Mr. Koch's program at his recital in the North Side Carnegie Hall the afternoon of April 6 was: Overture to "Mignon," Thomas; Elevation, Saint-Saens; Prelude and Fugue in A flat major, Anonymous (concert arrangement by Caspar P. Koch); Pastoral, MacDowell; "To Spring," Grieg; Serenade, Titt; "Soldiers Chorus" from "Faust," Gounod (transcription by King Hall).

Hans C. Feil, Kansas City, Mo.—In his Sunday afternoon recital at the Independence Boulevard Christian Church March 2, Mr. Feil presented a program of works by American composers, as follows: Sonata in C minor, Op. 10, Ralph L. Baldwin; "From the Land of the Sky-Blue Water," Charles Wakefield Cadman; "To a Waterlily" (adapted for the organ by Mr. Feil), Edward MacDowell; Festival Hymn, Homer Newton Bartlett; "Chant Negre," Arthur Walter Kramer; "April," Harvey B. Gaul; "Oh, the Lifting Springtime," Charles Albert Stebbins; Intermezzo, Henry Morton Dunham; "Allegro Giubilante," Gottfried H. Federlein.

In a recital March 7 at the Methodist Church of Sabetha, Kan., Mr. Feil's offerings included: Toccata and Fugue in D minor, Bach; "Magic Harp," Meale; "Variations de Concert," Bonnet; "Benediction Nuptiale," Frysinger; Duos for piano and organ—"March d'Ariane," Guilmant; and Pastoral, Guilmant (Miss Helen McMillan and Mr. Feil); Andante from Fourth Symphony (clock movement), Haydn; Sketches of the City, Gordon E. Nevins; "Will of the Wisp," Nevins; "Oh, the Lifting Springtime," Stebbins; Variations on a Scotch Air, Dudley Buck; Duos for piano and organ—Andante and Scherzetto, Chamade, and "Lucia di Lammermoor," Donizetti (Miss McMillan and Mr. Feil).

Clarence Dickinson, New York City—Mr. Dickinson gave three noonday popular recitals on the last three Fridays in Lent—March 28 and April 4 and 11. The program of March 28 included: Overture in C, Hollins; Andante, Stamitz; "Ave Maria," Arkwright-Liszt; Prelude and Fugue in E minor, Bach; Canon, Dickinson; "Tabatiere a Musique," Lidow; Slumber Song, Nevins; Finale from Symphony 1, Vierne.

Mr. Dickinson played the following program at his second recital: "Finlandia," Sibelius; "In Springtime" (Dedicated to Clarence Dickinson), Chaffin; Reverie, Dickinson; Marche (from "Anna Magdalena's Sketch Book"), Bach; Prelude in D minor, Bach; Andantino, Wolstenholme; "Danza degli Angeli," Wolf-Ferrari; "Tuululaulu," Palmgren; Polonaise, Chopin.

At his third noonday recital, April 11, Dr. Dickinson played: Prelude and Fugue in D major, Bach; "Chant Negre," Kramer; Minuet, Rousseau; Adagio Sostenuto, Beethoven; Valse from Symphony 5, Tschakowsky; "Moonlight," Kinder; Finale, Thiele.

The programs of the "Half Hour of Organ Music," given by Mr. Dickinson at the Brick Church every afternoon in holy week, at 4:30, consisted of a symphony, as follows: Monday, Symphony 4, Widor; Tuesday, Symphony 1, Vierne; Wednesday, "Storm King" Symphony, Dickinson; Thursday, Psalm XCII, Sonata, Reubke; Friday, Symphonie Pathetique, Tschakowsky.

Harry E. Cooper, A. A. G. O., Kansas City, Mo.—Mr. Cooper, assisted by his quartet and Gladys Gwynn, pianist, and Maurine Gibson, alto, gave a concert in the Wabash Avenue Christian Church March 30 at which the following varied program was given: Organ, Overture to "Stradella," Plotow-Buck; Quartet, "The Sands of Dee," Macfarlane; Piano and Organ, Pastoral, Guilmant; Contralto, Song Cycle, "A Lover in Damascus," Amy Woodforde-Finder; Quartet, Volga Boat Song, Tuthill; Baritone, "The Two Grenadiers," Schumann; Piano, Concert Etude in D flat, Liszt; Quartet, "Rise, Sleep No More," Benedict.

Sumner Salter, Williamstown, Mass.—Mr. Salter's recent programs in Grace Hall at Williams College included these: March 5—Sonata in F, Mendelssohn; Air from Orchestral Suite in D, Bach; "Lamentation," Guilmant; Scherzo in G minor, Bossi; "The Ebony Lute," William Kramer; Cathedral, Rousseau; Adagio Sostenuto, Beethoven; "At Sunset Hill," Mason; Grand Chorus in A, Kinder.

March 12—Prelude in G major, Bach; Chorale Prelude, "Adorn Thyself, O Fond Soul," Bach; Menuetto, Haydn; Fantasia in A, Franck; "In Summer," Stebbins; Legend, Federlein; Toccata from Symphony 5, Widor.

March 19—Prelude and Fugue on B-A-C-H, Liszt; "The Swan," Saint-Saens; "The Mystic Hour," Bossi; "Fantasia Rustique," Wolstenholme; "The Garden of Iran," from Sonata in A, Guilmant; Finale from Sonata in C, Op. 10, Baldwin.

March 26—Chorale in A minor, Franck; Prelude to "The Blessed Damozel" and "The Little Shepherd," Debussy; Clock

Movement, Haydn; Scherzo, Federlein; Oriental Sketch, Foote; "Dance of the Mirillions," Tschakowsky; Prelude in C sharp minor, Rachmaninoff.

April 2—Sonata 1, in D minor, Guilmant; "The Curfew," Horsman; Spring Song, Macfarlane; Caprice, "The Brook," Dethier; Berceuse from "Jocelyn," Godard; "Fantasie Symphonique," Cole.

Edwin Arthur Kraft, Cleveland, Ohio—Mr. Kraft gave a recital in the Central Methodist Church of Detroit March 31, playing as follows: "Caprice de Concert," J. Stuart Archer; "Song of India," Rimsky-Korsakoff; Suite, "In Fairyland," R. Spaulding Stoughton; Overture to "William Tell," Rossini; Cantilene from "Prince Igor," Borodin; Serenade, Rachmaninoff; "Marche Slav," Tschakowsky; Minuet, Bizet; "Love-Death of Isolde" (from "Tristan and Isolde"), Wagner; Overture in C sharp minor, Bernard Johnson; Toccata, Homer N. Bartlett; "Marche Pittoresque," Ernest Kroeger.

In his recital at Trinity Cathedral, Cleveland, March 17, Mr. Kraft's program was: "Fantasie Symphonique," Cole; "Song of India," Rimsky-Korsakoff; "Mammy" and "Deserted Cabin" from "Magnolia Suite," Dett; "Marche Slav," Tschakowsky; "Liebestod" (from "Tristan and Isolde"), Wagner; "Liebestraum," Liszt; "Salvadora" (Berceuse), Federlein; Andante Cantabile, Op. 11, Tschakowsky; "Peer Gynt" Suite, No. 1, Grieg; Largo, Handel.

For his program April 21 Mr. Kraft presented: Bridal March, Hollins; Meditation and Toccata, d'Ervy; "Evening Bells and Cradle Song," Macfarlane; Cantilene Pastoral, Guilmant; "Epithalamium," Matthews; "From the South," Gillette; Capriccio in A, Faulkes; Allegro Maestoso from Sonata in D minor, West; "Chanson d'Amour," Henselt; Coronation March, Svendsen.

Franklin Stead, Peoria, Ill.—Mr. Stead, president and director of the Peoria Musical College, assisted by Mary Holmes Thompson, soprano, and Eileen Allana Hoover, accompanist, gave a recital Sunday afternoon, April 27, in the recital hall at the college building. The organ numbers were: Concert Fantasia, Arthur Harker; "Vision," Louis Adolphe Coerne; Caprice, Kinder; "Variations de Concert," Joseph Bonnet; "Rimembranza," Pietro A. Yon; Minuet in D, Mozart-Frysinger; Toccata and Fugue, D minor, Bach; "Dreams" (from Seventh Sonata), Guilmant; "Marche Funebre et Chant Seraphique," Guilmant; Grand Chorus in D, Guilmant.

F. P. Leigh, Chicago—Mr. Leigh gave a popular program at the Irving Park Lutheran Church on Palm Sunday evening, playing as follows: "Te Deum Laudamus," Lausmann; "In the Willist," Harker; Romanza, Zitterbart; Evensong, Johnston; Prelude (Third Sonata, in C minor), Guilmant; "Where Dusk Gathers Deep," Stebbins; Meditation, Leigh; "Jubilant Amen," Kinder.

Ethel Lynn Ross, Springfield, Ill.—Miss Ross gave a very appropriate "pre-Easter" recital on the afternoon of April 13 on her large three-manual Austin organ in the First Presbyterian Church, presenting the following numbers: "In the Morning" ("Peer Gynt Suite"), Grieg; Meditation, Truette; "Gethsemane," Mallin; "Vision Fugitive," Stevenson; "The Seven Last Words," Mallin; "Christus Resurrexit," Ravanello.

In a recital March 9 Miss Ross played: Gavotte (from "Mignon"), Thomas-Westbrooke; Fugue in E flat ("St. Ann's"), Bach; A Lenten Meditation, Kettelby; "Nearer My God to Thee" (arrangement), Reynolds; Spring Song ("From the South"), Lemare; "Marche Russe," Schminke; Concert Caprice, Kreiser; Serenade, Schubert-Lemare; "Angus, Rockwell; Overture to "William Tell," Rossini.

Melvin Biggs Goodwin, Philadelphia—Two half-hour Holy Week recitals were played by the organist and choirmaster of the Westside Presbyterian Church, Germantown, with the following selections:

April 17—Prelude in C sharp minor, Rachmaninoff; Intermezzo, Callaerts; "Vision," Bibl; Evensong, Johnston; Finale (Symphonie Pathetique), Tschakowsky.

April 18—Funeral March, Chopin; Largo, Handel; Berceuse, Jarnefeld; "Gethsemane" (Tone Poem), Frysinger; Consolation (No. 4), Liszt; "Ave Maria," Arcadelt.

At his Sunday evening recitals in April Mr. Goodwin played: Festa March in C, Calkin; Berceuse, Gretchaninoff; Suite in F, Corelli; "Canzona della Sera," d'Ervy; "Adoration," Gaul; "Le Cygne," Saint-Saens; "Lamentation," Guilmant; Madrigal, Simonetti; "At Sunset Hill," Hinton; Berceuse in G, Kinder; "Chant d'Amour," Gillette.

J. Warren Andrews, New York—At his twilight Lenten recitals and song services at the Church of the Divine Paternity Thursday afternoons Mr. Andrews has played:

March 27—Fantasia on a Welsh March, Rest; Fantasia on "Duke Street," Rahib Kinder; Berceuse in F (by request), Gounod; Largo (by request), Handel; Concert Fantasia on Sacred Melodies, A. L. Peace; Finale, Second Sonata, Dudley Buck.

April 3—Fugue, St. Ann's, Bach; Trio Sonata, No. 1 (First Movement), Bach; Symphony in D minor, Guilmant; "At Evening," Buck; Communion in G, B. Nixen; "Will of the Wisp," Gordon B. Nixen; Grand Chorus in D, Guilmant.

April 10—Toccata in A, Frysinger; "Eventide," Frysinger; "Cantilene Dra-

matique," C. J. Grey; Toccata and Fugue in D minor, Bach; Pastorale (Three Movements), Bach; Concert Fantasia on Scottish Melodies (by request), A. L. Peace; "Ave Maria" (by request), Liszt-Arcadelt; Hallelujah Chorus, Handel.

C. Cawthorne Carter, Baltimore, Md.—Mr. Carter gave this program in a recital at St. Luke's Church April 9: First Sonata (First Movement), Guilmant; Nocturne, Chopin; Allegro, Heller; "Gesu Bambino," Yon; Third Chorus, Franck; Scherzo (Fifth Sonata), Guilmant; "By the Sea," Schubert; "Air du Dauphin," Roedel; Gavotte, Martini; Solemn Procession ("Parsifal"), Wagner.

Joseph C. Beebe, New Britain, Conn.—Mr. Beebe, organist of the South Church of New Britain, has given the following programs in Trinity Church at Waterbury:

March 22—Allegro (Sixth Symphony), Widor; "Swing Low, Sweet Chariot," Dittor; Andante, Stamitz; Prelude and Fugue on B-A-C-H, Liszt; Larghetto (Clarinet Quintet), Mozart; "Jerusalem Celestis," Gounod-Alten; Overture to "Tannhauser," Wagner.

April 5—Transcriptions for the organ: Allegro ("Water Music"), Handel; Larghetto (Second Symphony), Beethoven; "Pan's Flute," Godard; "Good Friday Music" ("Parsifal"), Wagner; Rondo ("Bird of Fire"), Stravinsky; Three Pieces ("At the Convent," Reverie and Nocturne), Borodin; Overture to "Oberon," Weber.

Samuel A. Baldwin, New York City—Mr. Baldwin's April programs at the Great Hall of the City College were:

April 2—Overture Occasional Oratorio, Handel; Chorale Prelude, "Jesus, My Guide," Bach; Concert Prelude and Fugue, Faulkes; "In Springtime," Lucien G. Chaffin; "In the Morning" and "Ave's Death," from "Peer Gynt" Suite, Grieg; "Kammenoi Ostrow," Rubinstein; Fifth Symphony, Widor.

April 6—Sonata No. 1, in D minor, Guilmant; Nocturne, Op. 50, No. 6, Foote; Fantasia and Fugue in G minor, Bach; Andante Cantabile in B flat, Tschakowsky; Fountain Reverie and Festival Toccata, Fletcher; "Deep River," arranged by Burleigh; Song of the Boatmen on the Volga, Russian Folk Song; "Isolde's Death Song" ("Tristan and Isolde"), Wagner.

April 13—Concert Overture in C major, Hollins; Berceuse, Vierne; Toccata in E, Bach; "From the South," Gillette; "The Primitive Organ," "Hope" and "Sicilian Babbage," Yon; "By the Sea," Schubert; Sonata, the Ninety-fourth Psalm, Reubke.

April 13—Sixth Symphony (Allegro and Andante), Widor; Chorale Prelude, Man. Benoit; Thy Fearful Sin, Bach; "Variations de Concert," Bonnet; "The Palms," Faure; Intermezzo from "Cavalleria Rusticana," Mascagni; Allegro Moderato from "Unfinished Symphony," Schubert; Song, Mendelssohn; Good Friday Music from "Parsifal," Wagner.

April 23—Sonata No. 5, in C minor, Thayer; Chorale, Vierne; Toccata and Fugue in C major, Bach; "Mammy" and "A Deserted Cabin" from "Magnolia Suite," Dett; "Liebestod," Appassionato, Dethier; Serenade, Schubert; Prelude to "Parsifal," Wagner.

April 27—"Christus Resurrexit," Ravanello; "Where Dusk Gathers Deep" and "Oh, the Lifting Springtime," Stebbins; Prelude and Fugue in C minor, Bach; Song, Vierne; Sonata No. 1, in A minor, Borowski; Gipsy Melody and Humoreske, Dvorak; Italian Rhapsody, Yon.

April 30—Sonata Cromatica, Yon; Prelude to "Lohengrin," Wagner; Passacaglia in C minor, Bach; "The Little Shepherd" and Menuet, Debussy; "Pierce Heroique," Cesar Franck; Intermezzo, Brahms; Elegie, Grieg; Theme and Finale in A flat, Thiele.

Alban W. Cooper, New London, Conn.—Mr. Cooper gave a recital in the Old Second Congregational Church at Norwich, Conn., April 5, with the assistance of Arthur Anderson, bass, of Cincinnati.

Through a series of six Lenten recitals the woman's auxiliary of the Y. M. C. A. of Norwich expects to earn more than \$1,000 as a Y. M. C. A. fund. Mr. Cooper played before a crowded house, giving this program: Fugue in G, Bach; Adagio from Violin Sonata, Bach; Canonetta, Rheinberger; Meditation, Gostelow; Pastoral Cantilene, Guilmant; Fanfare in D, Lemmens; "At Twilight," Sellers; "The River of Life" (in press), Coerne; Toccata in D, Kinder.

Gordon Balch Nevins, Greensburg, Pa.—Mr. Nevins gave his sixth recital in the First Presbyterian Church March 27, playing: Concert Overture in C major, Hollins; Minuetto, Adagio and Minuetto, Bizet; Overture to "Don Giovanni," Mozart; Cantilena from "Prince Igor," Borodin; "The Cuckoo," Arensky; Sketches of the City, Nevins; "Jour de Printemps," Kinder; "Christmas in Sicily," Yon; Scherzo, Dethier.

Ray Hastings, Los Angeles, Cal.—Dr. Hastings gave this program in a recital at the First Christian Church of Pasadena on March 25: "Marche aux Flambeaux," Clark; Invocation, Mallin; Song Without Words, Bonnet; Creation Hymn, "The Heavens Resound," Beethoven; "Memento Musical," Schubert; Largo, Handel; Serenade, "Love in Idleness," Macbeth; Sextet from "Lucia," Donizetti; two songs arranged for the organ: Berceuse from "Jocelyn," Godard; and "From the Land of the Sky-blue Water," Cadman.

Andrew J. Baird, Middletown, N. Y.—In a recital at the Webb Horton Memorial Presbyterian Church March 24 Mr. Baird was assisted by Marguerite Avres Saver, contralto, and Robert S. Flacier, pianist. Mr. Baird played: "Messe de Mariage"

("Entree du Cortège," "Benediction Nuptiale" and "Grand Choeur"), Dubois; Duet, Piano and Organ, "Kammenoi Ostrow," Rubinstein; Sonata in A minor (First Movement), Mark Andrews; Prelude and Fugue in D minor, Bach; Duets, Piano and Organ, "Barcarolle," Rudolf Shartel, and, "Marche de Ariane," Guilmant; "At Twilight," Frysinger; Gavotte, Max Ecker; Toccata in G, Dubois.

R. Buchanan Morton, St. Paul, Minn.—Programs of Lenten recitals given in the House of Hope Church by Mr. Morton included:

March 9—Prelude in C sharp, minor, Rachmaninoff; Overture to "Occasional Oratorio," Handel.

March 16—Scherzo from String Quartet, Tchaikowsky; "Noel Ecossaise," Guilmant; Overture to "Eremita," Handel.

March 23—Andante Cantabile from String Quartet, Tchaikowsky; Allegro from Fourth Organ Concerto (with improvised cadenza), Handel.

March 30—"To a Stream," Schumann; "Suite Gothique," Boellmann.

Edwin Lyles Taylor, F. A. G. O., Montgomery, Ala.—Mr. Taylor played the following program April 8 at a recital under the auspices of the Georgia Chapter of the American Guild of Organists at St. Mark's Methodist Church, Atlanta, Ga.: Overture to "Euryanthe," Weber; Spring Song, Hollins; Intermezzo in D flat, Hollins; "Marche Militaire," Schubert; Great Fugue in G minor, Bach; Aria in D, Bach; Toccata in G, Dubois; "Evening Bells and Cradle Song," Macfarlane; Springtime Sketch, Brewer; Caprice ("The Frook"), Lethier; Grand Choeur in A, Kinder.

Hamlin Hunt, Minneapolis, Minn.—Mr. Hunt gave a recital under the auspices of the Superior Musicale at Superior, Wis., April 7, playing these numbers: Concert Overture, Hollins; "Chant de Bonheur," Lemare; Largo from "The New World Symphony," Dvorak; "Socor Monique," Couperin; Song Without Words, Bonnet; "Elves," Bonnet; Chromatic Fantasia, Thiele; Song of the Volga Boatmen, Traditional; Spring Song, Jores; Finale, Pluttl.

Edith Potter Smith, Kankakee, Ill.—Organ numbers presented at festival services Holy Week and Easter at St. Paul's Church by Miss Smith were: Concert Overture, Rogers; Finale (Sonata 1), Guilmant; Sonata 6, on "Our Father," Mendelssohn; Alleluia, Dubois; Allegro Appassionato (Sonata 5), Guilmant; Festival Toccata, Fletcher.

J. Lawrence Erb, Urbana, Ill.—Among the most recent Sunday afternoon programs at the University of Illinois Auditorium have been the following:

March 23—Sonata No. 7, Volkmar; Allegretto in B, Guilmant; "Song of Service," Nevin; Pastorale and Grand Choeur in G, Faulkes; Intermezzo ("Moonlight"), Walter Howe Jones; Andante from Sixth Symphony, Tchaikowsky; Grand March from "Aida," Verdi.

April 6—Prelude in B minor, Bach; Cetero in C minor, Guilmant; Prayer in A flat, Stark; Concert Piece, Parker; Sonata in the Style of Handel, Wolstenholme; "The Swan," Saint-Saens; Communion in E and Postlude in B flat, Faulkes.

Rollo Maitland, F. A. G. O., Philadelphia, Pa.—At the Stanley Theater organ recitals Mr. Maitland has played the following numbers:

Week of March 17—Overture to "Martha," Plotow; "Yesterthoughts," Herbert; "Come Back to Erin," Irish air.

Week of March 24—Concert Overture, Rogers; Arcadian Sketch, Stoughton; Spinning Song, Mendelssohn; "Mother Machree," Ball.

Week of March 31—"Fantasia Rustique," Wolstenholme; First Concert Study, Yon; "The Rosary," Nevin.

Week of April 7—Scherzo from Seventh Symphony, Beethoven; Funeral March of a Marionette, Gounod; "Smiles," (This week was characterized as "comedy week," all the pictures being of light character.)

Week of April 14—"Marche Funebre et Chant Seraphique," Guilmant; Largo, Handel.

Week of April 21—Caprice, "The Brook," Lethier; "Narcissus," Nevin; Barcarolle from "The Tales of Hoffman," Offenbach.

George H. Clark, York, Pa.—Mr. Clark gave the following program at St. James' Episcopal Church, Lancaster, March 22: First Sonata de Camera, Peace; "Chant de Bonheur," Lemare; Toccata in F, Claessmann; "From the Southland," Harvey B. Gaul; Concert Overture in C minor, Fricker.

At St. John's Episcopal Church, York, April 3, Mr. Clark played: Toccata and Fugue in D minor, Bach; "From the Southland," Gaul; Sonata in D minor, Bridge; Chorale in A minor, Franck; Spring Song, Hollins; "Marche Heroique," Saint-Saens.

Carl F. Mueller, Milwaukee, Wis.—Mr. Mueller at his sixteenth recital in the Grand Avenue Congregational Church, played on April 13, presented these compositions: Suite (In Miniature), Eric De Lamar; "Good Friday Spell," from "Parsifal," Wagner; "Le Cygne" and "The Nightingale and the Rose," Saint-Saens; Pastorale in A minor, Adolph M. Foerster; Sortie in D major, Edmondstone Duncan; Fantasia for piano and organ, Clifford Demarest.

Alfred E. Whitehead, Mus. B., F. C. G. O., Sherbrooke, Quebec.—At his evening recitals in March at St. Peter's Episcopal Church Mr. Whitehead played with the assistance of a flutist and clarinetist:

March 9—"Marche Pontificale" from First Symphony, Widor; "By the Waters of Babylon," Karg-Elert; Pastorale, Maykapar; Fugue in E flat, Bach.

March 16—"Variations de Concert," Bonnet; "The Vision," Rheinberger; Andante from Sonata for Flute and Piano, Kuchel; Folk Song, Grieg; Legend, Harvey Grace.

March 23—"Neptune" from Sea Sketches, Stoughton; "To the Evening Star"

(requested), Wagner; Allegretto from "Hymn of Praise," for flute, clarinet and organ, Mendelssohn; Minuet in G, Beethoven; Prelude in C sharp minor, Rachmaninoff.

March 30—Grand Choeur in D major, William Reed; Sonnet, Whitehead; Chorale, Jongen; Minuet from First Organ Sonata, Stanford.

HONOR CHARLES A. SHELDON.

Atlanta Church Showers Gifts as He Goes to New Post.

Charles A. Sheldon, Jr., has resigned as organist and director at Trinity Church, Atlanta, Ga., to take the position at the First Presbyterian Church. Mr. Sheldon served fourteen years at Trinity and the choir under his leadership has become famed throughout the south. On his last Sunday a loving cup was presented to Mr. Sheldon on behalf of the church goers, a watch on behalf of the Sunday school and a silver service as a tribute from the choir. Mr. Sheldon has spent much time building up the choir at Trinity. It still has twenty-seven voices who were charter members.

Many Can't Get In to Hear Bonnet.

Joseph Bonnet gave a recital at the First Presbyterian Church organ at York, Pa., April 22. The organ is a four-manual Hutchings instrument and the great artist held the attention of his audience from the first chord of the opening number to the last chord of the closing number. He closed with the "Marseillaise," after which, the audience refusing to retire, Mr. Bonnet played an encore, the Gavotte in F, by Martini. His playing of the "Variations de Concert" was declared marvelous. The church seats 850 people and about 100 extra chairs were brought in and seventy-five to 100 people stood during the performance. Several hundred were unable to get into the church, and had to be content with standing room in the vestibule. The recital was given under the auspices of the organist of St. John's Episcopal Church, George H. Clark, and the organist of the First Church, Harold Jackson Bartz.

Sheppard in Brockton Position.

Ernest H. Sheppard, the organist and composer, who a few months ago returned to the East to accept a position as organist and choirmaster at Quincy, Mass., has been offered and has accepted the important post of organist and choirmaster of St. Paul's Episcopal Church at Brockton, Mass. This appointment carries with it a substantial increase in salary over the Quincy position. The church has a fine new Steere organ. There is a good choir of men and boys.

Möller Factory Escapes in Fire.

The large factory of M. P. Möller had a narrow escape in a fire last month which swept a neighboring plant at Hagerstown, Md. Through the efforts of the fire fighting force of the Möller plant the buildings were saved and there was no damage to the construction departments or to the organs being built. The offices were flooded, but there was no damage that caused any interruption in work.

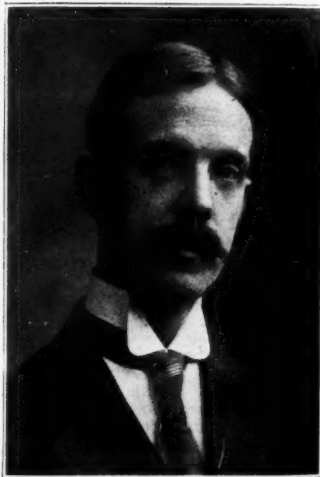
Harold Tower's Choir Busy.

The boy choir of St. Mark's Pro-Cathedral, Grand Rapids, Mich., with Harold Tower, organist and choirmaster, has had a busy Lent. It sang Gounod's "Gallia," Maunders' "Penitence, Pardon and Peace," "The Seven Last Words" by Dubois and parts from Stainer's "Crucifixion" and Gaul's "Passion." On May 20 it will present Cowen's "Rose-Maiden."

By invitation of Albert Cotsworth, organist and director at the South Congregational Church of Chicago, John W. Norton took his choir from St. James' Episcopal Church to the South Side for the evening service March 30 and gave a splendid program. The South Church quartet also took a prominent part in the service.

E. G. Hepp of Milwaukee, who has been in the service, has returned from France, where he spent the last nine months. He has resumed his duties in the pipe-making factory of J. B. Meyer.

ROSSETTER G. COLE.



THE marked success of Rossetter Cole's "Pioneer" overture, which received its first performance by the Chicago Symphony Orchestra at Orchestra Hall March 14 and 15, the composer conducting, calls for more than a word of comment, for Mr. Cole not only is an organist and composer for the organ, but has served two terms as dean of the Illinois Chapter of the American Guild of Organists. All organ recitalists know him as the composer of the fine and massive "Rhapsody" and "Fantasia Symphonique," both more or less orchestral in coloring and treatment. The "Pioneer" overture was written last June at the MacDowell colony, Peterboro, N. H., and is dedicated to the memory of Abraham Lincoln. It was composed to commemorate the Illinois state centennial which was celebrated last October. In his program notes Felix Borowski quotes the composer as saying that "the music is programmatic only to the extent that it is pervaded by a more or less festive atmosphere appropriate to the occasion for which it was composed and that its material is drawn largely from certain characteristic qualities of the typical western pioneers—straightforwardness, sincerity, rugged courage in overcoming physical dangers and obstacles, and above all, a simple faith and an unconquerable optimism." The work met with the unanimous approval of the musical critics of the daily press, several expressing enthusiasm over

its beauties of material and construction. The composer should feel more than satisfied over its enthusiastic reception by both Friday afternoon and Saturday evening audiences, being recalled to the stage four or five times after each performance.

According to the Pittsburgh Dispatch a soldier organist is sought by the Bellefield Presbyterian Church to fill a vacancy created early this year by the death of Frederick L. Davies. No other will do, said S. S. Baker, president of the music committee of the church. As a result of its display of Americanism the committee has rejected more than a dozen applications for the position from prominent civilian organists.

Liszt's oratorio, "The Thirteenth Psalm," was sung on Palm Sunday evening at St. Paul's Cathedral in Detroit under the direction of F. A. Mackay, the organist and master of the chorists. Selden Dickinson presided at the organ.

The Boston Music Company has just brought out a "Hymnal Hymn" by Glen Carle. It is published both for quartet and for women's voices. This promises to be greatly in demand for memorial services. The music expresses poignant sorrow and a hasty glance at the copy received just as this issue goes to press leads to the opinion that the anthem is a valuable addition to the library of the quartet choir because of its timeliness.

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FAULKES, W.
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Op. 135, No. 4. CAPRICE IN E FLAT
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Op. 71, No. 7. TOCCATA
FRIML, RUDOLF
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England and the Organ

By DR. CHARLES H. MILLS
Director, School of Music, University of Wisconsin

Third Article.

We can now consider the organists and their music of the period before the Puritan Rebellion. As I have already explained, the early development of the organ was solely to support the singing in the church. As the instrument improved in mechanism, and as musicians began to perceive the possibility of music other than pure choral, attempts were made in various forms and called by different names. Naturally, one of the chief varieties was that which drew largely on contrapuntal methods. From these experiments we get the ricercare and canzone. These compositions often start out as though they were going to be real fugues, but the composers had not developed far enough to carry them out and they go off into something else—all sorts of runs and embellishments. There were also the fantasia and toccata—pieces with a simple chordal background which were likewise embellished in the most fantastic manner, and were designed to show the skill of the performer. Besides these there were the variation types, using simple folk melodies or dance tunes.

These things happened in the sixteenth century and the English made remarkable progress entirely separate from that of Germany and Italy. Most of these Englishmen belong to the reign of Elizabeth and were contemporaries of Shakespeare, Jonson and the lyric poets. This was a period when a man was thought uneducated if he could not take his part in a madrigal or play some of the instruments which were always kept within reach.

Not only was there a development in composition, but they were very skilled performers, and it was a common thing to find them on the continent in a virtuoso capacity, particularly after the Reformation, as there was a great deal of intercourse between the Netherlands and England at that time. The Netherlands did not all accept the Reformed doctrine, Belgium remained Catholic, while Holland became Lutheran and Calvinistic, hence there were two different streams in the organ playing, according to the needs of the two communions.

The records of Belgian organ playing begin with Englishmen, of whom I will mention three—Peter Phillips, Charles Luythom, and John Bull. Phillips was a priest and died in 1625 at Soignies, where he was a canon. He was a composer of great ability in choral music, both sacred and secular, and it is an important link in the evolution of the fugue out of the ricercare and canzone. Burney quotes one of his organ compositions as being the first real fugue. This is, however, disputed now in favor of John Bull. The piece in question has thirty entries of the subject, mostly in tonic and dominant. There are examples of diminution, augmentation, strettos and modulations in the episodes. His fame was such that Ritter suggests he attracted Frescobaldi to the Netherlands.

Charles Luythom, who became court organist and composer at Prague from 1579-1620, is known for a really fine composition entitled *Fuga Suarissima*. It is a canzone. The word fugue seems to have been used very loosely by these old composers, and starts out with a short subject of six notes only, which is worked through the keys C, G, D, A, and back to C. After the exposition a counter subject is worked in double counterpoint with the subject. Then it goes off in some irrelevant coloratura work followed by a new subject developed in the same way as the first and interrupted by more coloratura and still another subject treated in a like manner. It is long and really three independent fugues broken up by these virtuoso passages, but the interest is

kept up to the end. Each of the fugues would be quite acceptable on a modern recital program. Ritter quotes it in his history of organ playing.

Of John Bull I shall speak soon.

One of the strangest things in the musical history of the time is that organ music and playing advanced along similar lines. Generally speaking, a composition by any of these men would have the same characteristics as a similar composition by a German or an Italian. All the representative organists were making similar progress and the same principles were underlying all their work.

I have explained earlier that true organ music was developed outside the church by the house organ, that is, the portatives and regals, and virginals. There was practically no differentiation. It is on the latter instrument that we get farther away from contrapuntal devices, grope more toward the real instrumental form and foreshadow modern instrumental means and devices. The safest way is to consider all this kind of music together as keyboard music. Davey claims the English were the real founders of true keyboard music, and Pratt speaks of Hugh Aston, Archdeacon of York, who died in 1522, as being known by some instrumental pieces written before 1510 that are the first of the kind anywhere. Henry VIII, besides being a composer of no mean order, played several instruments, and Queen Elizabeth herself was a performer on the virginals. Some say the instrument was named after her. She was very jealous of her skill and history tells us how anxious she was to find out whether she or Mary Queen of Scots was the better performer.

The frequent mention of keyboard music in the literature of the time shows how common it was, and when we remember how scanty was the means of intercourse between various countries in those days we know they must have been thrown back on their own resources for original material.

(To be continued.)

THE ORGAN AT ROMSEY.

Fareham, Hampshire, England, March 26, 1919. Editor of The Diapason. Dear Sir: In the article on "England and the Organ" mention is made of an organ presented to the Convent of Ramsey, with the remark that this is probably Ramsey in the Isle of Man. There is another Ramsey in the County of Huntingdon, but I am not acquainted with its history. I think, however, that neither place is correct. Probably the most famous convent in this country—especially through the early times in question—existed at Romsey, in this county, not many miles from Winchester and about fourteen miles from the residence of the writer of this letter. This celebrated convent was founded about the year 907 A. D. and had for its abbesses many members of the royal families. For instance, an early abbess was Ethelthreda, a granddaughter of Alfred the Great, while another was Mary, daughter of King Stephen. At the dissolution of monasteries this abbey church was sold to the inhabitants of Romsey by King Henry VIII for £100, to be used as a parish church, and the original deed is preserved to this day.

Only those who have been privileged to view this noble church can form any idea of its grandeur and the majestic nature of its architecture. The building is of great height, and the triforium and clerestory arcades are particularly fine and present a stateliness seldom seen elsewhere. The Norman work is here exhibited at its very best, and remains absolutely unaltered, the effect in the choir being most impressive.

We can easily understand that, with the minster at Winchester in the possession of a powerful organ, the nuns at Romsey would be anxious to possess an instrument of equal value, and I have not much doubt that by means of the great influence they possessed the matter was easily accomplished.

I regret I can tell you nothing about its early organs, but the fine instrument installed in this magnificent building at the present day is one quite worthy of its important position, and whilst hearing it being played only a small stretch of imagination is required to conjure up the effect produced by the massive, rolling tones of this early organ presented to the convent, as your contributor says, by some wealthy benefactor.

Yours faithfully,
EGBERT NEVILLE.

LETTER BY ALFRED E. WHITEHEAD.

Sherbrooke, Que., March 17, 1919.—Dear Mr. Gruenstein: Dr. Charles Mills, in his interesting and useful article on "England and the Organ" in the March number of your splendid little journal, made a slip which is easily corrected. He refers to the ninth century organ in Ramsey Convent, and theorizes upon a basis of this being Ramsey in the Isle of Man. Ramsey Convent is on another island—the Isle of Ely. This so-called island is a tract of land in East Anglia which at that time was surrounded at most seasons of the year by impassable bog and morass, or fen, as it is called in that part of the world.

If the pictures of it which have come down to us can be believed, it was a bleak and desolate country—the home of wild fowl and otter, and the haunt of outlaws both criminal and political. It was here that Hereward, "the last of the English," made his stronghold, and was able to hold out against William of Normandy for so many years. Probably owing to the seclusion possible with such a topography, many famous monasteries flourished on the so-called Isle, and in the surrounding districts, those of Ely, Peterborough, Crowland and Ramsey being the most important. For many centuries the Fens have been reclaimed, but the term "Isle of Ely" still survives.

I am a Fenman, from Peterborough, and can well remember listening with boyish wonder to older boys who recounted the legendary exploits of Hereward. These, I found later, were inextricably mixed up with the doings of Cromwell (a native of the Fen country) and Robin Hood (who was probably never out of Nottinghamshire). And I doubt not that today there are small boys listening to cunning rascals nearly as small, who tell of Hereward defying the mayor of Nottingham and of Cromwell holding out against the Norman king.

To get to the Ramsey organ, however, if by chance a small boy of Peterborough hankers after organ study, as I did, he will inevitably be attracted to the grand old minster, as I was, to learn his art. Here he will become acquainted with a mass of tradition, and will soon learn of the wonderful Ramsey organ, installed before the time of Hereward, which had pipes of copper, and the sound of which could be heard two miles away. We used laughingly to say that Hope-Jones couldn't have been first in the field with the diaphone!

About Hope-Jones, by the way. A friend of mine, Professor King of McGill University, Montreal, is anxious to find out when H.-J. was in Ottawa. Do any of your readers know?

Why does Roland Diggle waste time in arguing for what he calls the "Evening" type of organ music? There may be a

place for this, but at present the place found for it is far larger than it should be. Does Dr. Diggle seriously argue that it is the analogue in music of the short story in literature? Heavens! What does he think of Stevenson, Poe, Tolstoy, Maupassant, and the same Conrad whom he mentions? These and many others have written short stories of superlative worth. It is entirely a matter of quality, not of length.

Yours very sincerely,
A. E. WHITEHEAD.

Clarence Dickinson's two new songs, "Stainless Soldier" and "In the Day of Battle," to texts by Ralph Waldo Emerson and Bliss Carman, respectively, are being sung with great success by the two noted tenors Dan Beddoe and William Wheeler. Dan Beddoe uses one or the other of them on every program and in one month alone William Wheeler sang "Stainless Soldier" at six recitals, invariably winning an enthusiastic response.

Charles F. Hansen, the Indianapolis organist, spent several days in April in Chicago, visiting his father and brother. Mr. Hansen returned to Indiana April 10. He paid his respects at the office of The Diapason, where his genial spirit is always an inspiration.

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Practical Psychology for the Organists

By C. S. Loah

Some years ago we were finishing an organ in New York City in a Broadway theater, the manager of which was keenly anxious to begin to use the organ at the earliest possible moment. He had small patience with our finicky ideas about waiting to use the organ until it was properly tuned and regulated. As soon as four stops were set on one of the chests, just as they came from the factory, without a bit of tuning and from a tuner's standpoint miserably out of tune, he put his organist to playing for performances, all our protests to the contrary notwithstanding.

Horrible! you say? Yes, we thought so too, at the time, but, strange to say, the audience, distinctly above the level of ordinary "movie" audiences, accepted the music with evident enjoyment. Grudgingly we, too, were obliged to confess that it sounded well. No pedal, one manual, four untuned stops! In such circumstances no credit may possibly be claimed for the instrument used. The organist alone, out of his superlative artistry produced that music, for music it truly was. No wincing or flinching when a sour note was struck, no fishing for stuff that wasn't there; just smooth, firm, finished phrases delivered in exactly the same manner as if he were using the most highly finished instrument. A musician who put his mind upon the matter while listening, or a tuner, would quickly recognize the shortcomings of the instrument he was using, but the ordinary human being who just enjoys music heard those melodies and harmonies with apparently all the pleasure a more finished instrument would give.

Not long afterward a letter from the venerable Alexander S. Gibson of Norwalk, Conn., appeared in *The Diapason*, pointing out in his cultured and forceful way that the quality of touch is not an attribute of the instrument but of the player. This came as comment on a discussion then in progress as to the relative advantages of tracker or electrical touch in organs.

Herein this wise man touched upon a very great truth which is essentially that **the music comes from the person rather than the pipes.**

Why are not organists as critical of their own work as they are of the work of the organ builder? An opening recital may be announced of a new organ which may have engaged the unremitting labor of several hundred specialist craftsmen for six months or more, and the player of the occasion may have spent not more than a few days of preparation, probably not even troubling to memorize his program. The slightest technical flaw in the instrument will come in for the most severe criticism, while the technical shortcomings of the player are covered by strong "personality" and by the excitement and novelty of the occasion.

Persons who studied with the great Alexandre Guilmant will remember that his own practice was done on a one-manual organ of very scant register and equipment, the most primitive sort of instrument, in fact.

A certain organ builder of my acquaintance who plays excellently visited a church to consult a committee about the purchase of a new organ. He was asked to try the old organ, which was in reality a miserable box and quite worn out. He played a few numbers in his best style, after which the committee said to him they were sorry they had troubled to call him into conference, as he had just convinced them that it was an organist they needed and not a new instrument. They spent two years more trying to get a satisfactory player before they finally purchased a new instrument.

Anyone who has heard E. H. Lemare play a reed organ will never again feel that it is necessary to secure a position playing a great organ in order to be a real artist. You

have all heard the story about the music Paganini produced at a certain concert from an old wooden shoe strung with a single string.

Too many organists look for their inspiration in their instrument rather than in their own souls, and qualities of touch and tone color at the keyboard instead of laboring for them in their own technique. How few players realize that the organ is strictly a postgraduate instrument. It must not be attempted until the student is a finished pianist, has a good working knowledge of harmony and of the orchestra. Too many organists cannot stand on their own legs as general musicians. How many organ recitalists could get themselves accepted as piano recitalists or as orchestral conductors? Perhaps most organists may be said to lean on the majesty inherent in the instrument. Give them a big pedal note and they are happy. If the tremulant and pedal stops should be inoperative the average organist would report that the organ could not be used.

Owing to the wonderfully rapid expansion of the profession it is far too easy to obtain and hold a position. One thousand new organs are installed annually in the United States. Would anyone dare to say that one thousand good players are developed each year? Much scorn has been vented on theatrical pianists who have taken to playing the organ, but to my mind that is one of the most hopeful sources of good organist material. A pianist who has really made good in the theater, who has had a sound fundamental training as a musician and the right caliber of mentality is bound to become a good organist in an exceedingly short time if he obtains even a very little intelligent instruction. The solid success of such men as Rogers in Boston, Tiernan in New Haven and dozens of others who might be mentioned fully bears this out. The point to that is, they had first become musicians and had mastered the clavier. Their mental and muscular reactions had become perfectly co-ordinated by years of study and practice.

How many organists can play their organs without hearing them? An organ console in an orchestra pit with fifteen to fifty other musicians playing at the same time is nothing but a clavier to the player, for he cannot hear a sound from the pipes if they are forty to one hundred feet distant, as is usually the case. How well can you, Mr. Organist, play a Bach fugue at the organ keyboard without the wind turned on? Get yourself a technic and then the question of electric or tracker touch and the wide diversity in the methods of various builders will not trouble you in the least.

A most illuminating experience has been in the application of the recorded rolls of great organists to a variety of new organs and to hear them reproduce the music on instruments of more or less stops than the original, and different registration, also before the instrument is tuned and finished. The overpowering importance of a clean technic and an authoritative delivery over all other elements of the music is thereby fully illustrated. Such a technic and delivery comes not as a gift from the gods, but by many moons of the most arduous physical and mental effort.

All this is not a plea for poor, small instruments, nor to have them played without tuning, but that all players may strive to achieve by a superior technic an independence of the mere mechanical detail of the instrument. How is it that Bonnet may come here from France and plunge into the most successful series of concerts ever given upon the instrument, though the American organs are radically different from any with which he ever had come into contact? The answer is technic. Anyone who has witnessed the preparations of Charles Heinrich or Pietro Yon for a recital and has seen them work for many minutes over the turn of a single phrase will understand whence comes the clarity and finish of their style.

We will just wind this up with the hackneyed old copybook wisdom, "Genius is the capacity for infinite painstaking."

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The Boston Music Co., 26 West St., Boston

Is American Church Music Good?

By ROLAND W. DUNHAM, F. A. G. O.

We have all been through the experience of trying to find American music to use on our organs and with our choirs. Never has there been such an agitation for works by native composers. As a result we have a better idea of our creative output than we ever had before.

Much has been written on the subject. One ardent supporter of "American music at all costs" ventures the opinion that 80 per cent of it is good. A bold statement this, and one which should not, for the good of music, be allowed to stand unchallenged. Much as we may wish it were so, the unhappy truth remains.

What is good music? A book by that title undertakes to answer the question in a general way. From the critical point of view this question leads to the answer for the subject at hand. In other words, what standards should we hold?

Our American church music has had a strange history. It descended from the miserable psalm tunes of our Puritan forefathers by way of William Billings, Lowell Mason and Dudley Buck. With the latter-named appears the institution which has done more to wreck the choral part of our church music than any other one thing, the "quartet choir." So much a part of our system has it become that most of our composers—good, bad and worse—have written their anthems with it in mind. One of our most eminent composers is George W. Chadwick. What has he written for choir use? A great many very good anthems, all in the peculiar idiom suitable for four solo voices. It is quartet music par excellence. Examine the anthems of Foote, Henry Hadley and nearly all of our really trained musicians and you will find the same treatment.

It is not the purpose of this article to discuss the quartet choir. It may have its "place in the sun." Our contention is that it has had a sad effect on our choir music because of the narrow limits to which the composer is confined in writing for it.

Dudley Buck's style has been the model of hundreds of our popular composers of church music. It is of the cheap, obvious type, which has kept it so much in favor among certain classes of people who have, unfortunately, had charge of the music in many of our churches. There is absolutely no real originality in any of it and its effect has been extremely pernicious.

So we have had our Harry Rowe Shelley, our P. A. Schnecker, and our F. Flaxington Harker, with the innumerable lesser lights of their calibre. And because people like pretty music, they have been dosed up on this tawdry stuff for, lo, these many years. It is no wonder that so many men insist on spending Sunday morning with the big newspaper.

One outstanding figure, however, has saved our reputation in the church music world. That man is Horatio Parker, practically our only choral composer who has made a name for himself and has kept America on the musical map by virtue of his choral church music. It is needless to eulogize this man. His preeminence is unquestioned.

In the last few years has appeared another church composer who bids fair to make us proud of America musically. This man is Philip James. A musician of great talent and originality combined with excellent training and progressive tendencies, he has already produced some of the most remarkable anthems which have appeared in this country for many years. After hearing a performance

of his "Hail, Dear Conqueror" or "I Have Considered," how tame would be that dear old ditty of Shelley's—"The King of Love!"

In the organ sphere we are really worse off. Mr. Parker's organ works are not his best compositions. Foote has a suite of uneven quality. Rogers has tried some pretentious things. So it goes with many of our more talented men. But none has succeeded in producing a work for organ that any trained musician would be willing to compare with such a composition as the Reubke "Psalm," for instance. We seem to excel in fellows who can write sensuous tunes for oboe solo with blithe piano accompaniments. And then, too, there are the "Evensongs." Perhaps 80 per cent of these things may be good compared with the other 20 per cent, but it all depends upon what one means by "good." Here we come smack up against the original question again. By "good" may we not presume to mean that it is of fine quality of workmanship (that the composer has the technic of his profession thoroughly mastered); that it is of high originality (as we would judge a new work by Elgar, for instance); that it contains that indescribable touch of genius which we expect of a work of first quality. Those are the requirements of our first great American organ work which is yet to appear.

Of course, if one is content to call anything good which is "fit for the crowd," we have perhaps produced some good music. If our standards are high, we cannot feel much enthusiasm, at present, over American organ music. And then, we are dismissed with the single word "high-brow" by our brothers who enjoy evensongs, and who believe in giving the public just what they want.

It is time for the American organist to wake up. He must begin to take stock. Our standards are not high enough. Just because Mr. Baldwin is willing to play a composition

which is not organ music at all and which we should be ashamed to trifle with—just because of this precedent, should we allow ourselves to lower our standards, to debase our own taste as well as our listeners? If American music is to prosper we must change our tactics.

The average organ recital is a farce. A fine sonata or an immortal fugue is placed at a strategic position on the program and surrounded by rubbish of the most disreputable sort. What pianist of reputation, either real or otherwise, would play in public the sort of music to be heard at most of our organ recitals? If he did, his standing would drop at once and he would become the laughing stock of his colleagues. Why, then, should an organist cater to the crowd in order to get them out to a performance which he is giving for nothing and is probably worth less? Such works as Martin's "Evensong," Nevins' "A Day in Venice," Elgar's "Salut d'Amour" and Sousa's "Stars and Stripes Forever" are to be found on the programs of four of the best-known organists in America, according to a recent number of *The Diapason*. Three of them, arrangements of pieces which are worthless in their original form, the other just as bad, though inscribed "for organ," they are typical of the sort of music we are getting in serious recitals by some of the men who are expected to "set the pace." The question of standards is a serious one which we must work out in connection with our American music in all its phases.

Shall we play and sing American music just because it is American? That must be decided by each individual organist, but we certainly must, each one of us, do our part to make the standard of our church music such that eventually there will come out of the gloom of mediocrity a vital force in the musical art of the world which will be both "good" and "American."

H. F. Charles, for several years the successful manager of the American Photo-player branch in Los Angeles, has taken charge of their New York office.

BONNET RECITALS REVELATION OF GENIUS

Unanimous Plaudits of Press and Public During Remarkable Trans-Continental Tour

What the Press Said:

RAY C. B. BROWN,

in *San Francisco Examiner*.

Joseph Bonnet, virtuoso and poet, dynamist and dreamer, is one of those rare masters. His recital in the Exposition Auditorium last evening was a most remarkable demonstration of a personality triumphant over the formidable barrier which stands between the organist and the auditor. Through the thunders of the diapasons, the polyphonic stormings and the swift flashes of brilliant tone came the very definite emergence of a mind calm and benignant.

With a virtuosity astounding in its perfection of technique, Bonnet unites nobility of conception, profundity of interpretative insight and poetic appreciation of beauty. His program, composed largely of works magnificent in their proportions, could not overwhelm that last characteristic. And it shone forth in such numbers as the Bach "In Dotted Jubilo," the Gullman harmonization of an Alsatian carol and his own "Ariel."

Towering above all other achievements of the evening was his reading of Franz Liszt's monumental "Fantastic and Fugue" on the choral "Ad nos ad salutarem undam."

Brilliance of execution, phenomenal accuracy amid virtuosous passages and a perfect rhythmic instinct mark the playing of this great French organist. Such clear cut phrases on the pedal organ as he executed in his "Variations de Concert" have few duplications, if any.

WALTER ANTHONY,

in *San Francisco Chronicle*.

A brilliant, crisp and pure performance is given everything he plays. Though the traditions of the organ direct in the way of long, sustained and legato melodies, in which the notes are tied together in unending procession, Bonnet unites them and presents them again like pearls on a string, and each one perfect. He is clarity itself, and devoted to the orchestral aspects of organ music. In his search for these effects he brought forth new combinations hitherto unmarked on the city's big organ. Brilliance is coupled with depth; thus he plays Bach without the mannerisms of the Bachian player and as though Bach were a poet as well as a spinner of tonal webs. He "dares" in Bach to forget the metronomic beat of time's tradition and to play him brilliantly and in a style crystal clear—or as nearly so, last night, as the rattle of the trumpet stops and the tuba tones in the resounding building would permit us to detect.

I have failed to indicate the essence of the art of Bonnet, and I know it, for the important elements that distinguish him from all other organists is elusive, subtle and personal. It is found in the idiosyncrasy of the man and his race. He is Latin clear through, even in his composition. Bonnet ought to give us another trial. We hope he will return and perform more miracles in music for us.

CLARENCE URMY,

in *San Jose Mercury Herald*.

Organ playing of the most superior sort, organ playing of most glorious exaltation, organ playing of the most delicate finish, organ playing the like of which has never been heard on the Pacific Coast. Of the pieces it is hard to write, so great did the personality of the player pervade the program. Instrument, music and artist seemed a trinity that could not be separated into component parts.

Denver, Colo., News.

Great audience of music lovers is delighted by performance of virtuoso in concert.

W. FRANCIS GATES,

in *Los Angeles Evening Express*.

Bonnet organ recital revelation of genius. His skill is the acme of perfection in its complicated exactness; but beyond the mechanism is the artist, who chooses not only nuances but a wonderful series of tone colors and combinations of tone color in his registration.

Ordinarily one does not look to sonatas for thrills, but Bonnet, especially when he adds a brilliant cadenza of his own, certainly can arouse activity on the part of the musical marrow.

Salt Lake Herald.

From the land of Cesar Franck, Gullman and Widor came Joseph Bonnet, world famous organist, to the Tabernacle last night. The program, aside from its splendid historical and musical value, served to demonstrate the versatility, musicianship and artistry of the celebrated world's master. Under his magic touch the difficulties of Bach were entirely swept aside, and the beautiful themes so intricately woven and carefully built up were set forth into the great auditorium matched as a specialist matches pearls. Not a theme or a portion of one was lost, so carefully and artistically did Mr. Bonnet expose them.

ROY HARRISON DANFORTH,

in *Oakland, Cal., Tribune*.

Joseph Bonnet, not more French in nativity and name than in his style of art, last evening set a standard for future judgment of organ playing for an audience that taxed the capacity of the church. His recital had in it the essence of a prediction as well, that ultimately we shall add the organ to our now more popular concert instruments. How much the wish is father to the thought remains for the future to tell, but certainly that wish was ubiquitously entertained at the close of the recital. To return to Mr. Bonnet, it is interesting to note that the Frenchness in his playing, particularly exhibits itself in clarity and grace, in a logical

forthrightness of execution, supplemented by a nervous tension that does not cloud its transparency. The while it imparts an astounding force. All of this has said nothing of the technical mastery which, offhand, is the striking thing about Mr. Bonnet's playing. The intricacy of manuals and pedals demands even more a brain from which every cobweb of confusion has forever been swept. Such is Mr. Bonnet's, so that the marvel of it, as the directing power behind its mastery of the material instrument, is augmented with every passage he plays.

CARL BRONSON,

in *Los Angeles Evening Herald*.

At Temple Auditorium yesterday afternoon Joseph Bonnet, the dean of French organists, gave a thrilling performance. There is a wide difference between the foreign idea of what constitutes organ playing and our own. We are used to the greatest variation of registration, all sorts of instrumental effects and combination, almost encroaching upon the sphere of the symphony orchestra. The foreign idea is that of "open organ" and less variety of effect.

In the foreign school M. Bonnet undoubtedly reigns supreme. His performance of the Gullman "Sonata in D Minor" was triumphant and introduced all of the emotions of largeness, of celestial choir and peroration. The great Bach "Fugue in G Minor" seemed to work the full capacity of the big organ, and in the sweeping harmonic progressions reminded one of a great wave of meditation dashing upon the cliffs. It was all there in effect if not reality, and those who knew and understood carried away a memory.

Cesar Franck's "Choral in A Minor," sometimes called his "swan song," was given a most reverential unfolding, the master at the instrument bringing out the sublime esoteric revelation of the infinite with a perfect understanding of how to lay his harmonious colors in, and with the deftness of the true artist picturing forth a beautiful thought form.

Salt Lake Tribune.

Held by the spell of Joseph Bonnet's genius and power, those who attended the French master's recital at the Tabernacle last night had more proof of what the organ is capable of than often falls to the lot of the average music lover. Mr. Bonnet played with clarity, breadth, excellence of interpretation and wizardry of technic that was little short of a revelation.

The San Francisco Call and Post.

In the pedal cadenza of his "Variations" Bonnet was simply superb, the arpeggios, thirds and chords for the feet alone being played with a mastery seldom equaled, remarkable not alone for facility of execution, but also for sustained fullness and purity of tone.

Bonnet Will Tour the Middle West in May

BONNET WILL TOUR CANADA IN JUNE

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SUMMER SCHOOL AT RACINE.**Dean Lutkin and Canon Douglas to Teach Church Music.**

Plans have been completed for the summer school of church music to be held July 8 to 18 at Racine College, Racine, Wis. Racine College is on the shore of Lake Michigan and offers an opportunity to members of the conference to combine pleasure with profitable study. This is the second year of the conference and it finds both Dean P. C. Lutkin of Northwestern University, Evanston, Ill., and Canon C. W. Douglas again on the staff.

Dean Lutkin will take up the study of the new Church Hymnal, considering the tunes as to their artistic and practical value. A second course will consist of a close analytical study of the standard anthems, as to their essential musical worth and their usefulness in the church service. A conference will be organized with the object of discussing at length the everyday problems of organists and choirmasters, especially those of the mid-west. Practical and modern suggestions and methods as how best to meet such conditions and problems will be made. Hints and criticisms on service playing will also be given.

Canon Douglas will have charge of the instruction in plainsong. Members of the music conference will be organized for drill in a choir, which will be trained in the principles both of plainsong and Anglican music.

The school will be held in connection with the conference for church workers, and registration (\$5) for one entitles members to instruction and privileges of the other. Application for registration may be made to Miss Rosalie Winkler, registrar, 131 Eleventh street, Milwaukee.

Eastman Gift to Rochester.

George Eastman, the originator of the Eastman Kodak, has decided to erect new buildings for the Institute of Musical Art, which is a part of the University of Rochester, N. Y., his home city and the seat of the kodak

industry. The large hall will be modeled after Boston Symphony Hall, except that it is to be wider and will have a slightly larger seating capacity, affording seats for nearly 3,000 people. The smaller hall, for recitals, etc., will seat about 500. There will be an organ in each hall, the larger auditorium to contain one of the largest organs in the country.

New Cantata by Grimm Sung.

C. Hugo Grimm has written a cantata, "The Great Miracle," which was sung at the Easter service in the Mount Auburn Baptist Church of Cincinnati, of which Mr. Grimm is organist and director of music. The choir was assisted by an orchestra of six pieces. Mr. Grimm's new work is pronounced a splendid composition by those who have heard it. The words include Whittier's "Invocation to Spring," passages from Scripture, including the Resurrection story from the gospel of Matthew; Bonar's hymn, "How Calmly in the Tomb Thou Liest Now," and an English version of "Plaudite Coeli," written expressly for this cantata by the Rev. Richard Davis.

Robert Gomer Jones in Chicago.

Robert Gomer Jones, formerly of Muscatine, Iowa, is now the organist of the First Methodist Church of Austin, Chicago. He left Muscatine to enter the service and spent six months on the Mexican border. Then he was in camp for eight months before the armistice was signed in Europe. Mr. Jones calls attention to the fact that a few years ago he wrote a letter that was published in The Diapason and that as a consequence he received seventy-three replies, some of them from the leading organists both in the east and the west.

Casper F. Grant, who was known in the south for a long time as an organ expert, but gave up his work to enter the service of the nation, is still in France with the Twenty-ninth Division, ambulance company 115 of the 104th sanitary train, but expects to start for home about June 1, and will resume his work at his old home, Portsmouth, Va.

Hillgreen, Lane & Co.

Chicago, April 14th, 1919.

Mr. F. F. Pitts, Pres.,
Pitts Pipe Organ Co.,
Omaha, Nebr.

My Dear Mr. Pitts:—

Last Wednesday I had the pleasure of playing the Dedication Recital on the Hillgreen-Lane Organ you have just installed in the First Baptist Church of Sioux City, Ia.

To play this beautiful instrument was such an unmixed delight that I wish you to know how much it pleased me.

The salient feature of the Organ is, to my mind, its expressiveness and sympathetic feel. The concert proved one of those rare occasions where audience and Organist were in absolute sympathy, and this I credit largely to the instrument.

In the voicing, I was deeply impressed by the smoothness of your Diapason Tone. This tone is so frequently neglected or made subservient to string and reed tone in modern instruments that it compelled my attention.

The Reeds in the Organ are luscious—especially the lovely Clarinet, and your Clarabella in the Choir Organ is one of the most beautifully voiced stops I have heard.

The full Organ is exceedingly rich and sonorous without being in the least degree blatant, and I congratulate you upon building the Organ upon generous scaled Diapasons, which, after all, are the soul and backbone of proper Organ tone.

The only criticism I have to offer on this instrument is that it is so beautifully built and so successfully voiced that it made me sorry to leave it and come home. I would say that I have never played an instrument where rapid light work came out with more clarity and precision than this Organ.

In closing, I would like to add a word of appreciation of Mr. Witt, who installed the Organ. During my stay I went through the instrument quite thoroughly, and was greatly impressed with the workmanlike manner in which he had done the work.

Very truly yours,

HUGO GOODWIN, A. A. G. O.,
Organist and Choirmaster,
First Congregational Church,
Evanston, Ill.

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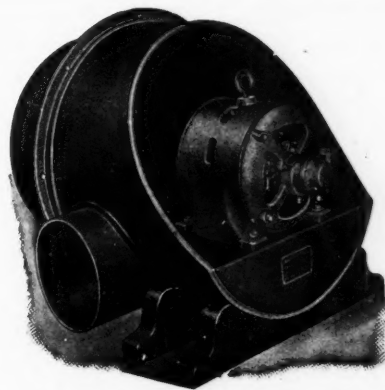
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THE DIAPASON

A Monthly Journal Devoted to the Organ

Official Organ of the Organ Builders' Association of America.

S. E. GRUENSTEIN, PUBLISHER

Address all communications to The Diapason, 1507 Kimball Building, 306 South Wabash Avenue, and 25 East Jackson Boulevard, Chicago. Telephone Harrison 3149.

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Items for publication should reach the office of publication not later than the 20th of the month to assure insertion in the issue for the following month.

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Illinois, under the act of March 3, 1879.

CHICAGO, MAY 1, 1919.

SUGGESTION FOR CONVENTION.

If there is anything in the organ world that should be promoted as a great mutual benefit it is a movement that will bring organists and organ builders together. It does them both immeasurable good. The two professions are so dependent upon each other that every organ builder realizes that to keep up to the minute he must associate with the leading organists and get their ideas. A competent organist nearly always knows, on the other hand, that he can derive vast benefit from a thorough knowledge of the instrument and from seeing and hearing the latest works of the builders.

The Diapason therefore takes the liberty to suggest to the Organ Builders' Association of America that it hold its second convention—the first since its organization—simultaneously with the convention of the National Association of Organists. The latter meeting will be held at Pittsburgh early in August. Pittsburgh is centrally situated for both the eastern and the western builders. As the association was organized in September, 1918, the time will make it nearly a year since the first meetings. Undoubtedly President Schlieder and the other officers of the N. A. O. would arrange to invite the builders to perhaps one joint session, and the discussion that would then take place would be one which we believe would be without precedent.

Last year the problems of the war were the principal subject before the Organ Builders' Association. It was a matter of self-preservation. The crisis has been happily passed and there are other matters that the new body can take up. Conference and acquaintance with the organists would be an invaluable aid.

In our news columns Secretary Wangerin of the organ builders issues an important notice. We hope all concerned will respond promptly, as he requests, and The Diapason would be pleased to hear from the members of both organizations.

The N. A. O. brings together every year representative organists from east and west. It is a regular annual session at which the recitals and papers are a drawing card for any progressive organist, and more and more are taking advantage of the opportunity.

All this is merely a suggestion, but we hope it will lead to action.

SOMETHING TO PONDER

Jeremiah was a prophet who called a spade a spade. He was not very much appreciated when he lived and his popularity was usually to be quoted with a minus sign before the figures. But history has justified him. We need our modern Jeremiahs, and even if we do not agree with all they say and do not relish their statements, it will do us all good to listen and to weigh their words. Rowland W. Dunham and C. S. Losh

are men who have achieved honor in their fields of activity. Mr. Dunham is a distinguished organist and Mr. Losh is a well-known organ expert. Both of them are prophets who take us to task in this issue of The Diapason. Mr. Dunham does not mince words in condemning much of the modern church music and Mr. Losh intimates plainly that if the organ builders built as badly as some organists play, there would be trouble for them. From Buck to Shelley and Harker, none escapes Mr. Dunham. We think he is rather severe, but we also believe that a serious contemplation of what he writes is well worth our while. Mr. Dunham believes that the great American composer is yet to come and sums up his views in these words:

It is time for the American organist to wake up. He must begin to take stock. His standards are not high enough. Just because Mr. Baldwin is willing to play a composition which is not organ music at all and which we should be ashamed to trifle with—just because of this precedent, should we allow ourselves to lower our standards, to debase our own taste as well as our listeners? If American music is to prosper we must change our tactics.

And Mr. Losh out of the fullness of his experience pens these pointed sentences:

Too many organists look for their inspiration in their instrument rather than in their own souls, and qualities of touch and tone color at the keyboard instead of laboring for them in their own technique. * * * Owing to the wonderfully rapid expansion of the profession it is far too easy to obtain and hold a position. One thousand new organs are installed annually in the United States. Would anyone dare to say that one thousand good players are developed each year?

It is a little harsh, perhaps, but if we do not soon sit in judgment upon ourselves, led by such serious men as the dean of the Southern Ohio chapter of the guild, others will sit in judgment and mete out more merciless condemnation.

ORGAN BOOM HAS BEGUN

Every organ builder who has written to The Diapason within the last thirty days has referred in one way or another to the pronounced increase in activity at his plant. Every organ salesman who has stopped to pass the time of day has beamed in a way that indicates many deals closed.

All over the United States the beginning of a new era seems to be assured. When once the treaty of peace has been signed we may safely expect a great boom, of which the present activity is only the forerunner. By next fall, in the opinion of men in the trade who ought to know, there will be a larger rush of new contracts than has been known for the last five years. There is the normal demand to meet and the accumulated demand of the war period. Building has been slow, but is rapidly picking up, and the necessary consequence of greater building activity will be more organ sales.

According to the Chicago daily papers the city is enjoying the opening of what appears to be the healthiest building boom in years. Permits for \$5,000,000 worth of new structures were issued in March and in the first three weeks of April permits were issued for buildings to cost \$6,000,000. There is still a labor shortage, but increased efficiency since the armistice was signed is noticed generally in all trades. People are becoming reconciled to the higher prices and have decided no longer to wait in the hope of cheaper markets.

MR. EDDY OF CHICAGO

Looking over the column headed "Twenty Years Ago Today" in one of the Chicago afternoon newspapers the other day, we came upon this: "Clarence Eddy has been appointed organist for the United States at the Paris exposition."

There are few other men in America—if, indeed, there are any others—who have done as much to spread the love of organ music in the entire world as has Clarence Eddy. Therefore it will be a real pleasure to welcome him back to Chicago, where he is to pass the summer months. Mr. Eddy achieved fame here and in Paris. He never has permitted grass to grow under his feet. His life has

been one of constant activity, and all his activity has been of the kind that counts. Though not in Chicago much in recent years, we are proud to say that Mr. Eddy is of Chicago and always will be.

The one thing lacking at the great north shore music festival at Evanston, held every year in the Patten gymnasium of Northwestern University under the musical direction of Dr. P. C. Lutkin, dean of the Northwestern University School of Music, and known nationally as a teacher and organist, has been an organ. The subject is now under serious consideration, and it is understood that the festival association has asked for specifications for an instrument that would be adequate for the festivals. It is intended to install an organ of few stops but great power, as it will be used principally for the accompaniment of the great choruses.

DR. AUDSLEY REPLIES.

Dear Editor: I have read Mr. Skinner's article in your April issue with no surprise, though with no little amusement, for it is, in my experience, simply an instance of history repeating itself. Every argument in support of the theory he believes in has been advanced again and again by learned writers, professors of physics, and others, only to be easily and completely overthrown.

On my book-shelves stand eleven volumes. One—"The Problem of Human Life," published by Dr. A. Wilford Hall in 1880—which, on 277 double-column pages, treats on the "Nature of Sound," and gives to the scientific world, for the first time, "The Substantial Theory." The pages of the other ten volumes (published in 1881-1893) have been the battlefield on which the conflict between the supporters of the wave theory and the substantial theory of sound has been fought, and on which the arguments of the former have been completely overthrown under the trenchant pen of Dr. A. Wilford Hall and his many able supporters.

Probably had Mr. Skinner been conversant with the contents of these volumes, he would not have introduced the "frequency argument," which has long been laughed down, nor would he have advanced the "tuning fork held anglewise problem," which has also been so conclusively settled that I did not think it worth while alluding to in my articles, which were necessarily circumscribed. Should Mr. Skinner feel any desire to satisfy himself on this matter, and the absurd "frequency argument," he may possibly find the ten volumes of "The Microcosm" in the Boston Public Library, on the pages of which he will discover answers to these and many other stumbling blocks of the wave theorist.

Personally I have no intention of entering on a useless controversy, which, should you print it, would only cumber your columns. I feel that I trespassed too much on your valuable space with my articles, which only touched upon one branch of the many and potent proofs of the absurdity of the wave-theory of sound. I have "said my say," simply stating facts. It remains for those facts and their obvious teaching to be accepted or rejected according to the mentality of the reader. Yours respectfully,

G. A. AUDSLEY.

Joseph G. Estey Married.

Joseph Gray Estey, associated with the Boston office of the Estey Organ Company, of which Charles R. Putnam is manager, married Miss Alice Low Wilson, daughter of Mr. and Mrs. Charles R. Wilson, April 2, at Huntington, W. Va. Mr. Estey is the son of Colonel J. Gray Estey, president of the Estey Organ Company of Brattleboro, Vt. The wedding was one of the largest of the season in the South. Miss Wilson is a Smith College graduate, and many of her college classmates were present. Mr. Estey is a graduate of Amherst, class of '18. He has been a member of the Marine Aviation Corps and was in training for a commission. For a time he saw service in France. He had as his best man his brother, Jacob P. Estey, connected with the Brattleboro office of the company, and who also went to Amherst in the class of '20. A feature of the ceremony at the Fifth Avenue Baptist Church, a new edifice, was the dedication of an Estey organ.

Fire Destroys Large Organ.

One of the largest organs in New England was destroyed recently when the Second Congregational Church of Holyoke, Mass., was destroyed by fire. The instrument was rebuilt in 1909, when an echo organ was placed in the tower and a new organ added in the gallery. Included in the losses was the music library of William Churchill Hammond, the organist.

SALT LAKE CITY PROGRAMS.

Offerings at Tabernacle by Mr. McClellan and Assistants.

Examples of the programs at the Salt Lake City Tabernacle, whose organ is a perennial attraction to Utah people and tourists from many points, are afforded by those for the week of April 7, which were as follows:

April 7—Assistant Organist Edward P. Kimball at the organ: First Sonata (First Movement), Guy Mitchell; Nuptial Song, Friml; "Ase's Death" ("Peer Gynt" Suite), Grieg; Minuet in Ancient Style, Boccherini; An Old Melody, arranged by organist; "Marche Solennelle," Ketterer; National Anthem.

April 8—Organist J. J. McClellan at the organ: Fantasie in D flat, Rheinberger; "Ave Verum," Verdi; Caprice, Kinder; An Old Melody, arranged by organist; Favorite Mormon Hymn, "O My Father," arranged by organist; Concert Overture, Faulkes.

April 9—Assistant Organist Tracy Y. Cannon at the organ: Concert Piece in E flat, Parker; Evensong, Johnston; Maestoso, MacDowell; Favorite Mormon Hymn, "O My Father"; An Old Melody; Cortege, Faulkes.

April 10—Assistant Organist Edward P. Kimball: Prelude Heroique, Faulkes; Cradle Song, d'Evry; Albumleaf, Grieg; Pastoral Scene, Faulkes; An Old Melody; Processional, Rogers.

April 11—Assistant Organist Tracy Y. Cannon: Fantasie, Rheinberger; "The Swan," Saint-Saens; Allegretto ben Moderato (from the Franck Violin Sonata), transcribed for organ by J. Deplattay; Favorite Mormon Hymn, "O My Father"; An Old Melody; Temple March, Vincent.

April 12—Organist J. J. McClellan: Prelude to "Lohengrin," Wagner; Intermezzo, Mascagni; Minuet, Boccherini; An Old Melody; Favorite Mormon Hymn, "O My Father"; Finale from Fourth Organ Symphony, Widor.

STATEMENT OF THE DIAPASON.

Statement of the ownership, management, circulation, etc., required by the Act of Congress of Aug. 24, 1912, of THE DIAPASON, published monthly at Chicago, Ill., for April 1, 1919.

State of Illinois.

County of Cook—ss.

Before me, a notary public, in and for the state and county aforesaid, personally appeared S. E. Gruenstein, who, having been duly sworn according to law, deposes and says that he is the publisher of THE DIAPASON, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and, if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of Aug. 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher—S. E. Gruenstein, 306 South Wabash avenue.

Editor—Same.

Managing Editor—None.

Business Managers—None.

2. That the owners are (give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock):

Siegfried E. Gruenstein, 611 Ash street, Winnetka, Ill.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are (if there is none, so state):

None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

S. E. GRUENSTEIN.

Publisher.

Sworn to and subscribed before me this 31st day of March, 1919.

(Seal) ANTON I. LANDES.

(My commission expires April 26, 1922.)

HALL COMPANY BUILDS PHILADELPHIA ORGAN

FOR ST. LAURENTIUS' CHURCH

Three-Manual Electric with Detached Console—New Haven Builders also Win Ninth Contract at St. Paul.

The Hall Organ Company of New Haven, Conn., is building a three-manual electric organ, with detached console, for St. Laurentius' Catholic Church, Philadelphia, and has just been awarded the contract for a two-manual electric divided organ with an elaborate design for St. Mark's Catholic Church, St. Paul, Minn., this being the ninth organ for St. Paul by the Hall Company. The specifications of the Philadelphia organ follow:

GREAT ORGAN.

Bourdon, 16 ft.
Open Diapason, 8 ft.
Gedeckt, 8 ft.
Pulciana, 8 ft.
Viole d'Gamba, 8 ft.
Philomela, 8 ft.
Flute, 4 ft.
Trumpet, 8 ft.

SWELL ORGAN.

Bourdon, 16 ft.
Open Diapason, 8 ft.
Salicional, 8 ft.
Vox Celeste, 8 ft.
Stopped Diapason, 8 ft.
Flute, 4 ft.
Cornopean, 8 ft.
Oboe, 8 ft.
Vox Humana, 8 ft.

CHOIR ORGAN.

Violin Diapason, 8 ft.
Viola, 8 ft.
Concert Flute, 8 ft.
Flute d'Amour, 4 ft.
Clarinet, 8 ft.
Chimes, 20 notes.

PEDAL ORGAN.

Open Diapason, 16 ft.
Bourdon, 16 ft.
Lieblich Gedeckt, 16 ft.
Stopped Diapason, 8 ft.
Flute, 8 ft.

The organ will contain fifteen couplers, three adjustable combination pistons for each manual, four general pedal combinations, adjustable, and a balanced crescendo pedal. It is intended that this organ shall be of the most modern type in Philadelphia.

The specifications for the St. Paul organ are:

GREAT ORGAN.

Open Diapason, 8 ft.
Violoncello, 8 ft.
Gross Flute, 8 ft.
Pulciana, 8 ft.
Melodia, 8 ft.
Wald Flute, 4 ft.
Flute d'Amour, 4 ft.
Tuba, 8 ft.

SWELL ORGAN.

Bourdon, 16 ft.
Open Diapason, 8 ft.
Viole d'Orchestre, 8 ft.
Viole Celeste, 8 ft.

Stopped Diapason, 8 ft.
Harmonic Flute, 4 ft.
Oboe, 8 ft.
Cornopean, 8 ft.
Vox Humana, 8 ft.

PEDAL ORGAN.

Resultant, 32 ft.
Open Diapason, 16 ft.
Bourdon, 16 ft.
Octave, 8 ft.
Flute, 8 ft.
Lieblich Gedeckt, 16 ft.

New Building for Wurlitzer.

Plans have been filed with the building department of New York City by the Rudolph Wurlitzer Company for a fifteen-story building to be erected at 116-118 West Forty-second street and extending through to Forty-first street. There will be a fifty-foot frontage on Forty-second street and eighty-five feet on Forty-first street, and each floor will have an area of 13,500 square feet. It is estimated that about \$2,000,000 will be invested. The work will progress as rapidly as conditions permit, and when the company occupies the new quarters it will take up the majority of space in this building.

Haydn Keeton's Jubilee.

Haydn Keeton, Mus. D., organist of Peterborough Cathedral, England, is celebrating his jubilee as chief musician of the fine old minster. He was a pupil, with Sir Frederick Bridge, of Sir George Elvey, late of St. George's Chapel, Windsor. Just after Bridge, the senior of the two, went to his first cathedral, Manchester, Keeton was appointed to Peterborough, at the age of 22. The Incorporated Society of Musicians is planning worthy celebrations for the event.

Dr. William C. Carl of the Guilman Organ School has placed two of his pupils in responsible positions—Lester B. Major at the First M. E. Church, Morristown, and Willard Irving Nevins at the Lewis Avenue Congregational Church, Brooklyn.

The contract for a two-manual organ to cost \$4,000 has been awarded to the Austin Organ Company by Trinity Methodist Church of Kentland, Ind. The contract was obtained by Calvin Brown of Chicago.

Grace Methodist Church of Urbana, Ohio, has ordered an organ to cost \$4,500 from the Estey Organ Company of Brattleboro, Vt. It replaces an instrument which has been in this church forty years.

Thomas Kelly, connected for some time with the Rudolph Wurlitzer Company and known to many organists because of his ability to administer first aid to ailing instruments, has moved from Chicago to Detroit, and is connected with the Wurlitzer staff in that city.

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The Quartet Choir

Children's Day and Memorial Day

By HAROLD W. THOMPSON, Ph. D.

Key: (D) Dillon, (F) Fischer, (G) Gray, (Novello), (S) Schirmer, (St.) Schmidt, (B) Boston Music Company.

Children's Day.

Gilbert Chesterton is probably right in saying that there is something in every decent man that loves sunshine and children, but composers of ecclesiastical music apparently have conquered their instincts in this respect. At any rate, the anthems for children's day are almost uniformly poor. There are a few familiar solos on the Shepherd theme, Handel's "He Shall Feed His Flock," Dvorak's "God Is My Shepherd" (Simrock), Noble's "The Shepherd" (S), and Smart's familiar duet, "The Lord Is My Shepherd," are probably familiar to most choirmasters. Some of the following anthems may be found useful:

Brackett, "Hosanna Be the Children's Song," S. (D)
 Button, "Thine Forever," Med. B. (G)
 Candler, "Like as a Father," S. (G)
 Dickinson, "Dearest Jesus, Gentle, Mild," S. (G)
 Dicks, "They Brought Young Children," SS. (S)
 Foster, "I Love to Hear the Story," M. (G)
 Greene, "Children's Day," M. (D)
 Harker, "He Shall Feed," SAT. (S)
 Hosmer, "For the Beauty of the Earth," S. (D)
 Hosmer, "There's a Friend for Little Children," S. (D)
 Hosmer, "When His Salvation Brings," A. (D)
 Martin, "Like as a Father," in "O Come Before," T. (G)
 Maundier, "Lord, Thy Children Guide," SB. (G)
 Neidlinger, "Angel Voices Ever Shining," (S)
 Neidlinger, "Saviour, Like a Shepherd," extra S. (S)
 Nevin-Levey, "Sing, Ye Happy Children," (D)
 Noble, "O Wisdom," (G)
 Norris, "Saviour, Like a Shepherd," (S)
 Salter, "Suffer Little Children," T. (S)
 Shelley, "The King of Love," AB. (S)

Of these, the numbers by Shelley and Harker are most popular; perhaps they are the best-liked compositions of two extremely popular composers. I think that both have decided merit—for quartet, be it understood—with their fluent and easily comprehended melodies. Both may be obtained as duets. The Candler anthem is also in quartet idiom, but it is much more difficult. It was the first attempt at quartet writing by a composer who is used to writing for boy choirs. My quartet, for whom it was written, found it difficult and repaying. The Noble anthem is intended for a big chorus; a quartet can not give an adequate interpretation without accompaniment. The Martin number is exceedingly fine with an extra tenor. I use the first Neidlinger number as a pretty short introit. The anthems by Button, Dicks, Foster and Maundier have parts intended for children's voices. The Norris number is a unison hymn for children. Sumner Salter's two-page anthem is intended for the rite of infant baptism. The Dickinson number is based on a fifteenth century melody. The rest are in simple carol style.

Schirmer has published seven sets of children's day services by Harker, Shelley, DeReef and Rogers, with scripture readings and simple carols. Novello published three sets of hymns and tunes for Sunday school anniversary services; the first set seems best to me. A few solos deserve mention also:

Blumenschein, "Of Such Is the Kingdom," high. (D)
 Brewer, "Suffer Little Children," high. (S)
 Gounod, "When the Children Pray," 4 keys. (G)
 Heinroth, "Suffer Little Children," high. (G)
 Hosmer, "There's a Friend for Little Children," high. (D)
 Speaks, "The Sweet Story of Old," 2 keys. (S)

The words of the Gounod number are rather sentimental. The Speaks solo is simple and effective; I expect to use it this year. The Heinroth number makes larger demands upon the singer.

Memorial Services.

In my January article I mentioned

a few memorial anthems in connection with music for peace celebrations. The request has come for a more comprehensive list. For male quartet numbers see the previous list. The following anthems are useful for mixed quartet or double quartet:

Camilleri, "American Flag Song," (D)
 Candler, "O God of Armies," (G)
 Cowles, "Freedom's Altar," (G)
 Harling-Grieg, "Wrapped in Dreams," (G)
 Harris, "I Saw the Lord," S. (G)
 Jenkins, "Light in Darkness," S. (G)
 Matthews, "From All Thy Saints in Warfare," (S)
 Noble, "Souls of the Righteous," quartet arr. (S)
 Paine, "Freedom Our Queen," (G)
 Reed, "Ye Armies of the Living God," B. (D)
 Speaks, "Thou Wilt Keep Him," S. (S)
 Stanford, "And I Saw Another Angel," TB. (G, S)
 Stanford, "For All the Saints," (S)
 Stevenson, "The Lord Hath Done Great Things," B. (D)
 Stevenson, "Yea, Though I Walk," extra A. (D)
 Ambrose, "O Paradise," TB. (S)
 Coerne, "And I Saw a New Heaven," Bar. (S)
 Dickinson, "Lord God, We Lift to Thee," SATB. (G)
 Dickinson-Schubert, "Rest in Peace," extra A. (G)
 Harris, "Behold, I Create New Heavens," SB. (S)
 King, "All Ye Who Weep," (G)
 Peace, "Thou Wilt Keep Him," (S)
 Willan, "How They so Softly Rest," (G)
 Verdi, "Grant Them Rest Eternal," extra S. (S)

On some of these I have written before. The noble anthems by Candler and Willan require at least a double quartet, and they should be sung by a big chorus. The anthems by Camilleri, Cowles, Reed and Stanford ("For All the Saints") make good processions or introits, and of course they also are intended for choruses. Stanford's "And I Saw Another Angel" has been used a great deal in England for memorial services. Dickinson's "Lord God, We Lift" was written and published shortly before the armistice was signed, but it is still useful even without change of words. I think that the Noble anthem is the finest funeral or memorial number to be found outside the great requiems; even in the quartet arrangement it is a superlative piece of writing. The Verdi number is from the Requiem, of course, and I might have listed several other numbers from requiems if I could have done so without insulting the intelligence of the reader.

There are many solos from which to make selection. Here are a few:

Mark Andrews, "Lead, Kindly Light," high. (G)
 Buck, "Crossing the Bar," medium. (S)
 Dickinson, "Stainless Soldier," 3 keys. (G)
 J. S. Matthews, "The Blessed of Freedom," Bar. (G)
 Rogers, "A Prayer," 2 keys. (S)
 Rogers, "They That Sow in Tears," medium. (S)
 Rogers, "God Created Man to Be Immortal," in "The New Life," bass. (D)
 Shackley, "The Resurrection," high and medium. (B)
 Speaks, "Let Not Your Heart Be Troubled," 2 keys. (S)
 Speaks, "Thou Wilt Keep Him," 3 keys. (S)
 West, "God Is Our Hope," 2 keys. (S)
 West, "O God, Our Help," 2 keys. (S)
 Worth, "They Shall Return," medium. (G)

All these numbers have fine words, notably the Dickinson number with words by Emerson and the Rogers "Prayer" with words by Noyes.

For introits and responses nothing better could be found than some of the hymns printed by Novello during the war. For example:

Andrews, "American Army Hymn"; Supplementary Hymns No. 3.
 Burroughs, "Passing Souls"; Supplementary Hymns No. 4.
 Bennett, "O Lord, Our Banner"; Hymns for War. No. 8.
 Creser, "O Great Redeemer" (Memorial); Hymns for War. No. 9.
 Dykes, "O God of Love"; Hymns for War. No. 3.
 Martin, "Monarch of the Heavenly Host"; Hymns for War. No. 10.
 Roberts, "From Homes of Quiet Peace"; Hymns for War. No. 5.
 Royle, "Lord of Life," A Litany; Hymns for War. No. 6.

Of these the numbers by Creser and Royle are most useful for memorial services. In one or two in which England is mentioned, words would need change.

Doubtless it will be noticed that I have not mentioned any setting of that superlative war lyric, "In Flanders Fields." It seems to me that we are still waiting for an adequate musical setting, though I will say in the teeth of musical Brahmins that Sousa has come nearest to success in his solo arrangement (S). There is a setting for male or mixed double quartet or chorus by Allan Robinson (Flammer) which impressed an Albany audience when sung by Dr. Rogers' Mendelssohn Club. I have not yet tried it in church. It is simple and has an effective solo for medium voice. "Rest Ye in Peace, Ye Flanders Dead," an answer to the McCrae poem, has been given a sturdy musical setting for mixed voices by George B. Nevin (D).

The finest choral work inspired by the war seems to me to be Elgar's "Spirit of England," the third section of which is called "For the Fallen" (G). I think that a double quartet could give a fairly adequate presentation of this section of the work. Mr. Hallam announced it for double quartet at Chautauqua last season, but the program was changed, I believe, to include Hart's "Mystic Trumpeter" for the chorus, which is also a

very fine piece of work, but inferior to Elgar's, me I judge. Professor Hall will present Fletcher's "Song of Victory" (G) in New York on May 7. It is a good short cantata for a big chorus.

It is none of my business, but Stanford's "Sonata Eroica" (Stainer and Bell) is an ideal organ number for memorial services. We are all waiting for the publication of Mr. Gaul's long-announced "Chant for Dead Heroes" (G) and Mr. Yon's "American Rhapsody" (F).

Postscript.

Since writing this article I have received some samples from the Boston Music Company, several of which deserve mention. Federlein's "Come, Ye Children" is a good piece of a capella writing, though a quartet probably would require accompaniment. Trehame's "Dirge for a Fallen Soldier" is an impressive solo with two pages for quartet or chorus; it should be an exceedingly useful addition to our memorial music. Harvey Gaul's "These Are They Which Follow the Lamb" is a good introit. Three male quartet numbers deserve mention: Mendelssohn's "Forever Blessed Are They," Blummer's "Blest Are the Departed," and Durrner's "Kyrie at Sea." The last of these reminds me that Salter's solo, "The Requiem of the Sea" (S), sung by a bass with a few words changed for Protestant churches, was so much liked at a memorial service that I had my soloist repeat it later.

J. Fred Brown, a brother of Herbert Brown of New York and of Calvin Brown of Chicago, both prominent in the organ world and connected for many years with the Austin Company, died suddenly at his home in Cleveland, March 22. Mr. Brown was stricken with influenza when on a trip for A. M. Byers & Co., with which firm he was connected. He was buried at Meadville, Pa. Mr. Brown leaves a widow and two children.

Miss Carrie M. Cramp, F. A. G. O., recently arranged and directed a concert given for the benefit of the united war work campaign under the auspices of the patriotic service leagues of the manual training high school of Brooklyn, N. Y. Miss Cramp is connected with the music department of the school. The entertainment cleared \$476. She has been presiding at the organ for the song rallies of the training school for teachers in Brooklyn.

Miss Anna Grosh, organist of Trinity Episcopal Church, Elkton, Md., while walking from her home at Bacon Hill to Elkton March 23 for the evening service was struck by an automobile. She died an hour after being admitted to a hospital. Miss Grosh was a daughter of the late Warren R. Grosh and was 43 years of age.

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By HAROLD V. MILLIGAN.

"INTRODUCTION, PASSACAGLIA AND FUGUE," by Healy Willan, published by G. Schirmer, New York.

We asked for "roast beef well done," and we got it in this formidable composition. It is no airy trifle, this "Introduction, Passacaglia and Fugue," and there isn't a bit of French pastry in the whole of its twenty-four pages. On the other hand, it will probably impress many organists as being a trifle over-serious and perhaps a little "over the heads" of the average audience; before condemning it on this account, however, the organist should consider that it is so idiomatic to the instrument as to permit and indeed invite a brilliant and forceful interpretation, and its evolutions and convolutions give ample opportunity for the greatest variety in color and effect. It is by no means "dry"; the composer has not attempted to follow an outworn formula merely for its own sake, but has infused into the form such vitality and imagination as to transform its academic outlines into fresh and interesting aspects. It is obviously the work of an experienced organist: the notes fall naturally into the fingers (and feet) and its technical difficulties are thereby rendered less terrifying to the organist of average technic.

The "Introduction," which occupies four pages, is laid out along broad lines and employs familiar devices: there are the massive chords and the brilliant passage work which have distinguished the best examples of this type of composition from the time that the organ began to have a

literature of its own. After the pedals have announced the Passacaglia theme, its first appearance in the manuals occurs canonically at the sixth above; this in turn is followed by other elaborations with the theme remaining in the pedals. The theme is then transferred to the right hand and appears in a slightly varied form; it then returns to the pedals and is associated with several episodes of brilliant passage work on the manuals. Still further variety is obtained by breaking up the theme into fragments and dividing it between four voices in a passage of great ingenuity. Another episode masquerades as a "Marche Funebre," the tubas intoning solemnly while the pedals present the theme in broken rhythm. This is followed by a beautiful "quasi chorale" passage, in which the theme is divided into small sections and used in imitation in the pedal. Then follows the fugue, in four voices, a worthy climax to the preceding; it is brilliantly written and leads to a thrilling climax after a cleverly written stretto, the closing page being for full organ. The prevailing tonality of the composition is E flat minor, but the harmony is chromatic in tendency and full of fresh color; several passages, notably the chorale, are in E flat major.

It will be seen at once from this brief analysis that the composition is one of the most serious and ambitious additions to organ literature made in some time. It rises at times to heights of great eloquence, and is of sufficient musical value to be worthy careful study and consideration.

"SUITE FOR ORGAN," by Frank Renard, published by G. Schirmer, New York.

This little "Suite" is not a suite in the ordinarily-accepted meaning of the word, but is a group of three little pieces, each published separately, but all dedicated to Clarence Eddy. The first is entitled "Prelude-Fan-

tasia" and is in A minor, with a charming middle section in F major. There are some discords of apparently unnecessary harshness, but perhaps we are a little old-fashioned on that point. The "Interlude-Reverie" is also in A minor and also "largo." It is a pleasantly sad little melody and is developed with refreshing variety of resource. The third number is a "Postlude-Alla Gavotta" and is in A major; the composer has indicated that it be played "allegro moderato, staccato delicatamenta quasi portando," and that describes it quite well. It is an admirable essay in this form and is quite true to type, even to the "Musette." The second appearance of the gavotte proper calls for full organ.

"REST YE IN PEACE," anthem for mixed voices, by George B. Nevin, published by Oliver Ditson Co., Boston.

This very beautiful memorial anthem is an appropriate setting of the poem which was written as an answer to Colonel McRae's justly famous lines, "In Flanders Fields," one of the best poetic outbursts of the Great War:

"Rest ye in peace, ye Flanders dead!
The fight that ye so bravely led
We've taken up, and we will keep
True faith with you who lie asleep!"

It is a worthy answer to a beautiful poem, and Mr. Nevin has clothed it in direct and expressive simplicity, for four-voice chorus without solos.

"ESSENTIALS IN CONDUCTING," by Karl Wilson Gehrken, published by Oliver Ditson Company, Boston.

Organists and choirmasters will find much of interest in Professor Gehrken's book on "Essentials in Conducting," and the younger generation will obtain from it much valuable knowledge of the technique of their trade. The author states that the book was planned especially with the amateur in view, and in writing it he had in mind his own fruitless

search for information upon the subject of conducting when he was just beginning his career as a teacher. In this little volume he has tried to say to the amateur of today those things which he himself so sorely needed to know at that time and had to find out by experience, and it must be said that in that laudable endeavor he has succeeded very well. His style is simple, lucid and to the point. He admits that only the elementary phases of conducting can be taught and that the finer qualities are incommunicable, but he believes that even the musical genius may profit from the experience of others and thus may be enabled to do effective work as a conductor more quickly than if he relied wholly upon his native ability.

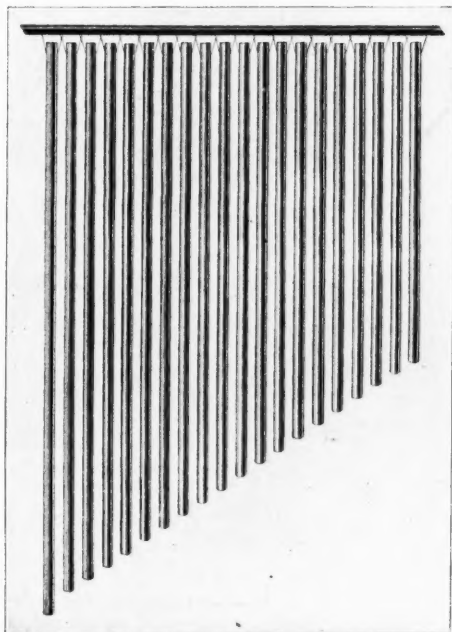
There are chapters on "Personal Traits Necessary in Conducting," and "The Technic of the Baton," followed by four chapters on "Interpretation in Conducting," considering such points as tempo, dynamics, timbre, phrasing, etc. The author then considers special fields of conducting, devoting a chapter each to the problems of music supervisors, community chorus leaders, orchestral conductors, church choir directors, with a special chapter on the boy choir. There are also some succinct remarks on "The Art of Program Making," "The Conductor as Voice Trainer," "Conductor and Accompanist," and "Efficiency in the Rehearsal."

The book is eminently practical, rather than theoretical, and is obviously the result of a painstaking and extensive study of the subject from many angles.

Assistant to Heinroth.

Charles Pearson of Pittsburgh has resigned his position as organist and director of the Second United Presbyterian Church of Wilkensburg and accepted that of assistant organist of the Third Presbyterian Church of Pittsburgh, of which Charles Heinroth is organist and director. He expects to assume his new duties May 1.

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With the Moving Picture Organist

Valuable Advice for Theater Players, Settings for Photo Dramas, Reviews of New Music, Etc.

By WESLEY RAY BURROUGHS

[Queries pertaining to this line of a modern organist's work may be addressed to Mr. Burroughs, care of The Diapason, Chicago. Queries received by the 15th of the month will be answered in the succeeding issue.]

Note.—The following abbreviations will indicate whether the piece is played from organ, piano or piano accompaniment copy:

O. S. = Organ solo copy (three staves).
P. = Piano solo copy.
Acc. = Piano accompaniment part for orchestra.
T. = Title.
D. = Descriptive.

Comedy Music.

The successful playing of comedy films is an important part of the theater organist's work. There are four distinct classes of comedy films. Of these the first one is "slapstick," rough and tumble—e. g., the Mack Sennett and Fatty Arbuckle productions; second, the "polite" comedy, as illustrated by Mr. and Mrs. Sidney Drew; third, the comedy-drama in which usually the comedy is inserted to brighten up a dramatic story, and, lastly, the cartoon comedies.

To illustrate our method of playing these pictures we give four settings this month. The first two are "straight" comedies. "Sylvia on a Spree" is a story of a girl who longed to see the gay life of a city unknown to her mother. Herbert's "Kiss Me Again" was used as a love theme (it is experiencing a revival of popular favor), and three comic songs: "He Walked Right In," "Rocking the Boat" and "Vampire Girls." In "The Gold Cure" the song "Have a Heart" was the love theme (and was hummed by several patrons in the audience as we played it). At the point where the Ford breaks down, "Get Out and Get Under"; at Hawkins, the pop-eyed telegrapher, "There Once Was an Owl," and in the third reel, where Annice asks if the lemonade is sweet enough, and the reply is "Not if you stir it with your finger," "Lump of Sugar in Dixie." On last reel, "Cute Little Way of My Own" (Anna Held's song), as Annice dances and makes speech.

The contrast is marked between drama and comedy in "I'll Say So," and necessitates the use of two themes, one for the German plotters (spy theme), "Sinister Theme," by Vely, and a love theme, "If You Look in Her Eyes," by Hirsch. In Reel 3, where Etta Little, old maid, remarks, "I feel like a nut sundae," and Bill answers, "I'll say so," Al Jolson's "I'll Say She Does" brought down the house.

"The Spender" is a comedy-drama with an element of pathetic, tender appeal running through it. Three themes—"Crafty Spy" for the German spies, "Sometime," by Tierney, for the love theme and "The Road to Yesterday" for the longing of the uncle (Bisbee) for his nephew's companionship—were used.

Comedy "mysteriosos" are of a different character than dramatic ones. We have never seen the following statement made, but believe that they should as a rule be either in a major key, as, for instance, "Iris" Gavotte by Reynard (Fox), or in six-eight measure and in D minor like "Funeral March of a Marionette," by Gounod, or "Teddy Bears' Picnic," by Bratton, the effect being more ludicrous, while dramatic "mysteriosos" are invariably in minor keys, and of a more solemn rhythm.

In a nutshell, the secret of successful comedy playing is to choose the topical hits, popular ballads and comic songs of the day, and at the psychological moment play them. This means that the picture players must be well up on all new issues as they come out. To illustrate, on a recent Mack Sennett comedy a ban-

tan rooster alights on the foot of a bed and awakens the sleeper with his crowing. Here "O, How I Hate to Get Up in the Morning" brought a hearty laugh from the audience; later, when a bevy of bathing girls appeared "Everything Is Peaches Down in Georgia" filled the bill. On another (Arbuckle) comedy that had to do with his falling in love with his nurse, "Good Night, Nurse" and "I Don't Want to Get Well" suggested themselves to us. The choruses only (as a general rule) should be played, both for the reason that the chorus is the real hit of a popular song, which the audience hums and oftentimes whistles, and generally because there is not time to play the entire song. Choose three or four dainty two-four intermezzos in various keys (say G, B flat, C and D) and intersperse these with popular refrains as they suggest themselves. "O You beautiful Doll," "High Cost of Lovin'," the three auto songs—"Little Ford Rambled Right Along," "Get Out and Get Under" and "Gasoline Gus and His Jitney Bus"—are examples and are all laugh producers.

We are well aware that many organists say that to play this music is degrading, but we do not believe so. There is a certain clientele of every theater to whom music means popular songs only, and who say they do not like organs in theaters anyway. These people will be far more apt to listen attentively to the same player when he renders, say, "Kammenoi Ostrow" later in the feature film, and other high grade numbers, if he has catered to their liking and played the popular ballads on comedies, and eventually they will learn to appreciate the better grades of music. In this way their tastes will be raised. Besides, the managers insist on it.

Next to the strictly comic songs come the popular ballads such as "Smiles," "You're Absolutely Wonderful," "Long Trail," etc. On other comedy films (Sidney Drew) where no direct cue occurs that suggests a topical song, a light opera selection is appropriate. On Charlie Chaplin, Bill Parsons, Harold Lloyd, Mack Sennett and Fatty Arbuckle films there is none but offers many opportunities for a clever organist. On the cartoons "Mutt and Jeff" constantly endeavor to introduce as many of these hits as possible. Music we classify as bright and lively is successful comedy music. The list:

All light opera selections.
All gavottes and bright 4-4 movements.
All bright 6-8 and 2-4 movements.
All waltzes (except Valse Pathetiques).

All dance music, including one-steps and fox-trots.
Popular songs, ballads and comic songs.

College songs (See article on college music).

A list is unnecessary, as it would fill several pages of this paper, but below we give a list of choice comic songs for comedy use:

"High Cost of Loving," Meyer.
"I'm Wise," Van Alstyne.
"Sometimes You Get a Good One and Sometimes You Don't," Von Tilzer.
"He May Be Old but He's Got Young Ideas," Johnson.
"I Love My Wife, but Oh You Kid," Von Tilzer.

"In My Harem," Berlin.
"Every Morning She Makes Me Late," Jolson.

"What's the Matter with Father," Van Alstyne.
"You'll Do the Same Thing Over Again," Gumbel.
"Sit Down! You're Rocking the Boat," Schwartz.

"If You Talk in Your Sleep Don't Mention My Name," Ayer.
"If I Knock the 'L' Out of Kelly," Grant.

"Everybody Works but Father," Havez.
"Every Little Movement," Hoschna.
"The Curse of an Aching Heart" (You made me what I am today), Plantadosi.
"I Want to Be Good but My Eyes Won't Let Me" (Anna Held), Tierney.
"It's a Cute Little Way of My Own" (Anna Held), Tierney.

"I Want a Good Girl and I Want Her Bad," Tierney.

"Aha Daba Honey-moon," Fields.
"I'm the Guy," Grant.

"O Susie Behave," Olman.
"I Don't Care" (Eva Tanguay), Sutton.

"Play That Barber Shop Chord," Muir.
"What D'ye Mean You Lost Yer Dog," Daly.

"I'm Afraid to Go Home in the Dark," Van Alstyne.

"Why Do They Call Them Babies?"

"You Made Me Love You and I Didn't

Want to Do It," Monaco.

"He's a Devil in His Own Home Town," Berlin.

"Oh, you beautiful Doll," Ayer.

"He Walked Right In, Turned Around and Walked Right Out Again," Silver.

"Oh, You Vampire Girls," Romberg.

"On the Level You're a Little Devil," Schwartz.

"I'll Say She Does," Jolson.

"They Go Wild Over Me," Fischer.

"What Do You Want to Make Those Eyes at Me For," Monaco.

"If You're Crazy About the Women, You're not Crazy at All," Ruby.

"Hail, Hail, the Gang's All Here," Morse.

"Sinbad Was in Bad All the Time," Jolson.

"Oh, for the Life of a Fireman," Erdman.

"They're Wearing 'em Higher in Hawaii," Mohr.

"Pretty Baby," Van Alstyne.

"Whose Pretty Baby Are You Now," Van Alstyne.

"I'm Always Chasing Rainbows," McCarthy.

MUSICAL SETTING FOR THE COMEDY, "SYLVIA ON A SPREE," Metro Film. Emmy Wehlen, Star.

Reel 1—(1) "The Wooing Hour" (Acc.) by Zamecni (twice) until (2) Madame Claire St. Claire, Improvise mysterioso until (3) At Hotel Spendmore, "Al Fresco" (Acc.) by Herbert until (4) D: Street scene. Thief steals dog. Agitato until (5) Can't I offer you tea? "Kiss Me Again" (love theme), by Herbert.

Reel 2—Continue above until (6) Excuse me, "Ponchartrania" (Acc.) by Neddermeyer. (7) Allah be praised. Improvise, Oriental style (a few measures) until (8) D: Jack enters Madame St. Claire's. "He walked right in, turned around," etc. (Song) by Silver. Play chorus once until (9) That evening, "Dew Drops" (Acc.) by Armstrong until (10) Let me help you. Repeat love theme.

Reel 3—Continue above until (11) Ze young lady, "Over the Waters" (Acc.) by Hofman until (12) I'll marry you on condition, "Sit Down, You're Rocking the Boat" (chorus once) and (13) Selection, "Only Girl" (Acc.) by Herbert until (14) Sylvia, I can't bear. Repeat love theme to end of reel.

Reel 4—T: The following afternoon, "American Heiress Waltz" (Acc.) by Rosey until (16) The stage is set, "Some Smoke" one-step (Acc.) by Romberg until (17) Everybody does it here. Song, "Oh, You Vampire Girls," by Romberg until (18) D: Oriental dancer appears. "In a Pagoda" (Acc.) by Bratton until (19) D: Jack closes the door. "Moonlight" (Acc.) by Finck.

Reel 5—Continue above until (20) Please don't arrest me, "Boys of Paris" by Reynard until (21) You're nicest policeman. Agitato (pp. to ff. to action) until (22) In grasp of law, "Sparklets" (P) by Miles until (23) The following evening. Repeat love theme to the end.

MUSICAL SETTING FOR THE COMEDY, "THE GOLD CURE," Metro Film. Viola Dana, Star. (From Saturday Evening Post story, "Oh, Oh, Annice.")

Reel 1—(1) "Everything Is Peaches Down in Georgia" song, by Ager (at wedding scene play few measures of "Before the Dawn" (P) by Lund) until (2) I'd rather be old maid. Improvise short four-four movement until (3) D: Ford auto stops. Song: "He'll Have to Get Out and Get Under" (chorus) until (4) Vance Duncan. Agitato until (5) D: Auto is wrecked. "Tears" (Acc.) by Zamecni until (6) Only broken arm and leg. Selection, "Babette" (Acc.) by Herbert.

Reel 2—Continue above, playing the song (in selection) "There once was an owl" at T: Pop-eyed Hawkins, until (7) Uncle Mike is coming. Selection, "Love of Mike" (Acc.) by Kern to end of reel.

Reel 3—T: The end of the week. (8) "Shadow Dance" (P) Engelmann until (9) D: Annice and Uncle Mike. Song (love theme) "Have a Heart" by Kern until (10) A slight mix-up in hearts. Song, "There's a Lump of Sugar Down in Dixie," by Jolson (chorus twice) and (11) Improvise until (12) His name isn't Vance Duncan. Agitato until (13) He didn't hurt you, did he? Repeat love theme to end of reel.

Reel 4—T: Now for the dirty work. (14) Mysterioso and Agitato (Abduct Vance) until (15) The handy man. Selection, "Have a Heart" (Acc.) by Kern until (16) My friends, cures, etc. "Bird and Bottle" (Acc.) by Laders to end of reel.

Reel 5—D: Scene, class-room. (17) Song "I've a Cute Little Way of My Own" by Tierney until (18) Do you know, etc. "Stolen Moments" (P) by Friedman (agitato at struggles) until (19) It's all right to land. Repeat love theme to the end.

MUSICAL SETTING FOR THE COMEDY DRAMA, "I'LL SAY SO," Fox Film. George Walsh, star.

Reel 1—(1) Selection "What Next" (Acc.) by Tierney until (2) D: News-

paper. United States declares war. "Song, 'It's Time for Every Boy to Be a Soldier' by Tierney (once) and return to selection until (3) Can I Be Dreaming? Agitato until (4) D: Bill comes down off fence. Song, "If You Look in Her Eyes" by Hirsch (love theme) to end of reel.

Reel 2—T: Being a police judge. (5) "The Flatterer" (P) by Chaminade until (6) Carl Vogel. "Sinister Theme" (Acc.) by Vely until (7) Pack up my things "Serenade Coquette" (O.S.) by Barthelmy until (8) Now it happens, "Uncle Hiram's Intermezzo" (P) by Grabbe.

Reel 3—Continue above until (9) Etta Little, old maid. Song, "I'll Say She Does" by Jolson until (10) A work or fight inspector. Selection, "High Jinks" (Acc.) by Friml until (11) Texas was next to Mexico. Improvise a few measures in Spanish rhythm until (12) In Cheesborough Vogel had arranged. Repeat "Sinister Theme" until (13) And in rolled Bill Durham. "Shadow Dance" (P) by Engelmann until (14) D: Bill and Barbara together. Repeat love theme until (15) D: Bill leaves Barbara. Improvise a few measures to end of reel.

Reel 4—T: The raid arranged for. (16) "Hurry No. 3" (Acc.) by Langey (once) and (17) "Furioso No. 2" (Acc.) by Langey until (18) The Texas rangers to the rescue. "Western Allegro" (Acc.) by Falk until (19) Having learned of raid. Repeat "Sinister Theme" to end of reel.

Reel 5—T: Messrs. Von Brock. (20) "Crafty Spy" (Acc.) by Horch until (21) What a fine oil can! Agitato (Acc.) by Andino (pp. to ff. according to action) until (22) When there was need of speed. Agitato No. 1 by Langey until (23) I'm batting for this guy. Repeat love theme to the end.

MUSICAL SETTING FOR THE COMEDY DRAMA, "THE SPENDER," Metro Film. Bert Lytell, star.

Reel 1—(1) "Little Puritan Gavotte" (Acc.) by Morse until (2) T. W. Bisbee. "Fads and Fancies" (Acc.) by Gruenwald until (3) I'm serious. "Romance" (Acc.) by Rubinstein until (4) D: Dick rings door bell. "Carnations" (Acc.) by Albers.

Reel 2—T: His motherless daughter Helen. Continue above until (5). No, sirree, wipe dishes. "Flirtation" (Acc.) by Cross until (6) D: Bisbee alone with money. Improvise mysterioso until (7) Dick didn't lose heart. Song, "Sometime" (love theme) by Tierney (chorus) until (8) You bet! Song, "Sweet Thoughts of Home" by Edwards (chorus once) until (9) D: Bisbee alone. Death appears as vision. Improvise mysterioso until (10) D: Fade out of death. "Berceuse" (Acc.) by Karganoff (play minor part on T: The Gethsemane of a soul) until (11) Stetson, my nephew. "Road to Yesterday" (Acc.) by Ellis, (play slowly and tenderly) to end of reel.

Reel 3—T: The hotel where Bisbee. (12) Selection "Going Up" (Acc.) by Hirsch (twice). At T: At Bellevue Park Hotel return to beginning of selection (elevator scenes) and (13) Selection "Sinbad" (Acc.) by Romberg to end of reel.

Reel 4—T: The rejuvenation of T. W. (14) "Kangaroo Hop Fox-trot" (Acc.) by Morris and (15) "Le Gicot" One-step (Acc.) by Romberg (or "Sinbad" selection may be continued) until (16) And after his departure. Improvise until (17) D: Bisbee close to porch. Dick and Helen on porch. Repeat "Sometime" (love theme) until (18) While T. W. was on vacation. Selection, "Wonderland" (Acc.) by Herbert until (19) D: Dick reads paper (Stetson's discharge). "L'Adieu" (Acc.) by Favarger.

Reel 5—Continue above, playing letter A at T: Midnight, and Page 4 (agitato) as negro struggles with Robbins, and later letter C as negro telephones until (20) D: Dick comes in auto to factory. Agitato in E minor (Acc.) by Langey (Ditson) until (21) D: Fade-out of negro kissing money (reward). "Dew Drops" (Acc.) by Armstrong until (22) I've done what you asked. Repeat "Road to Yesterday" to the end.

Answers to Correspondents.

E. L. T., Montgomery, Ala.—Upon receipt of the catalogue we will be glad to mark same as suggested and return them to you.

M. M., Kansas City, Mo.—In the fall we hope to give an article on dramatic music, and we are examining the various publications to select the best. We have mailed you a special list for use immediately. Schirmer's Photoplay Series contains several new movements suitable for western scenes.

M. R. E., Oakland, Cal.—Ditson, Schirmer, Carl Fischer, Fox and Belwin have issued compositions such as you desire. See also answer to M. M.

DANIEL A. HIRSCHLER,
Mus. B., A. A. G. O.

Dean, Department of Music, The College of Emporia, Professor of Organ, Director Annual May Festival.

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News from Philadelphia

BY DR. JOHN M'E. WARD.

Philadelphia, Pa., April 22.—All of the membership of the A. O. P. C. were given special invitations to the Wanamaker-Courboin-Philadelphia Orchestra concert, which proved such a noteworthy event in Philadelphia musical annals. The novelty of a Widor symphony in connection with the orchestra was enough to draw out of their tight shells all organists of whatever calibre, and surely they were astonished judging from comments heard over the colossal magnitude of the affair. The organ, to many players, sad to relate, means a few organ compositions played on Sundays to the usual inattentive congregations, and in many instances in a perfunctory manner and with meagre preparation. Here was a carefully prepared and rehearsed program given in the same manner as would be a performance of an opera or a symphony concert, and the result was in the nature of a revelation. Among the New York organists present were Herbert S. Sammond, Samuel A. Baldwin, Kate Elizabeth Fox and Frederick Schlieder.

Joseph Bonnet gave a recital in St. John's Catholic Church, Manayunk, on April 25, to a large audience, including a choice coterie of organists from the vicinity. He played in his usual virtuoso manner.

The second performance of "The Deluge" by Saint-Saens, in Philadelphia, was heard in Calvary M. E. Church recently, under the direction of Ellis C. Hamman. This exceptionally beautiful and little known cantata was first given a church performance in Philadelphia in 1889 at St. Mark's Lutheran Church under the tutelage of J. McE. Ward, with a chorus of thirty-six. The work is well worth investigation by choirmasters who have the personnel of a choir capable of severe drill to give the composition an adequate rendition.

Mauder's "Olivet to Calvary" occupies first place in number of performances during the Lenten season. Stainer's "Crucifixion" is a close second, and Dubois' "Seven Last Words" third. All of these works seem perennially to give solace and enjoyment to many congregations.

Special services at which large portions of oratorios or cantatas have been sung were held on Feb. 2 as follows:

St. Paul's Episcopal, Rollo Maitland—"Creation," Haydn.

Walnut Street Presbyterian, Henry Lukens—"Last Judgment," Spohr.

St. James' Episcopal, S. Wesley Sears—"St. Cecilia Mass," Gounod.

Overbrook Presbyterian, Roy M. Boyd—"Holy City," Gaul.

St. Mark's Lutheran, J. McE. Ward—"God, Thou Art Great," Spohr.

The boy choir of St. Mark's Church sang selections from the "St. Matthew Passion" music of Bach on Palm Sunday evening under the direction of Lewis A. Wadlow.

Music from a psychological standpoint was never better exemplified than at a recent concert by the Philadelphia Orchestra before the student body of the University of Pennsylvania at Houston Hall. This was no ordinary audience; every person present was a student whose mind was trained to the utmost receptivity by his university duties; therefore each and every auditor represented a unit of 100 per cent receptivity. Not all of them were musical, but certainly all were attentive and appreciative. Every auditor was present before the concert began and without exception remained until its close. It is interesting to note the vote in detail, for this "request" concert as sent in by the students:

SYMPHONIES.
 Pathétique, Tschalkowsky... (winner) 35
 Symphony E minor, Rabad... 74
 Symphony (unfinished), Schubert... 80
 Symphony No. 5, Beethoven... 53

OVERTURES.
 "La Grand Paque Russe" (Easter)... 28
 Rinsky-Korsakow... 30
 "Le Carnaval," Berlioz... 41
 "Flying Dutchman," Wagner... (winner) 157
 "Meistersingers," Wagner... 13
 "Prometheus," Beethoven... 21
 "Freischütz," Weber... 21

MISCELLANEOUS.
 "Marche Slav," Tschalkowsky... (winner) 137
 "España," Chabrier... 58
 "Rhapsody Norwegian, Lalo... 28
 Suite from his Operas, Lully... 12
 Ponder this in your own mind. Does it look as if the appreciation and demand for the severe and classic is advancing? Or, holding its own?

Benjamin L. Kneidler, director of music at the Y. M. C. A., gave a lecture recently on "The Evolution of the Organ." It was an illuminating discourse, calcu-

lated to interest the beginner and enthusiast by its thoroughness and illustrations.

The amount of new and reconstruction organ work under contract and being installed in this vicinity has probably never been equalled. This seems to prove that this city appreciates the advances made in organ construction.

Honest, now—how many of my readers ever play on one manual without couplers? Do you not always couple the S. to G. and G. to P. before you start? Forget it—and note how well it sounds.

The Easter music prepared by the various organists of the city has never been surpassed by the present offering, if indeed, it has ever been equalled, either in quantity or quality. The employment of instrumentalists from the orchestra is very noticeable, as is also the augmentation of the voices in the choirs.

The choir of the First Baptist Church of Butte, Mont., under the leadership of Edward C. Hall, gave three cantatas during the Lenten season—"Penitence," "Pardon" and "Peace." These cantatas were the original plan of Mr. Hall, and each contained one number from his pen. On April 22, the choir gave a creditable performance of "The Story of Calvary," by P. A. Schaefer. On April 13 Mr. Hall played the following numbers in his usual Vesper recital: "Good Friday Spell," Vrethblad; Passion Chorale, Reger; Prayer in A flat, Guilman; "De Profundis," Bartlett; "Marche Solennelle," Ketterer.

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New York News Notes

By WILLARD IRVING NEVINS.

One of the most interesting musical services of the last three weeks was the singing of Dvorak's "Requiem" at the Cathedral of St. John the Divine under the direction of Dr. Miles Farrow. The choir was assisted by Miss Grace Kerns, Mme. Benedict Jones, William Wheeler and Edgar Schofield. Fifty members of the New York Symphony Orchestra and R. F. Donovan at the organ provided the accompaniment. While we are familiar with the Brahms Requiem, I'm sure few have heard this beautiful one by Dvorak and great credit is due Dr. Farrow for this superb performance. The singing of the boy choir is a thing not soon to be forgotten by those fortunate enough to get into the cathedral. All standing room was taken and hundreds were turned away. The service was in memoriam to our soldiers and

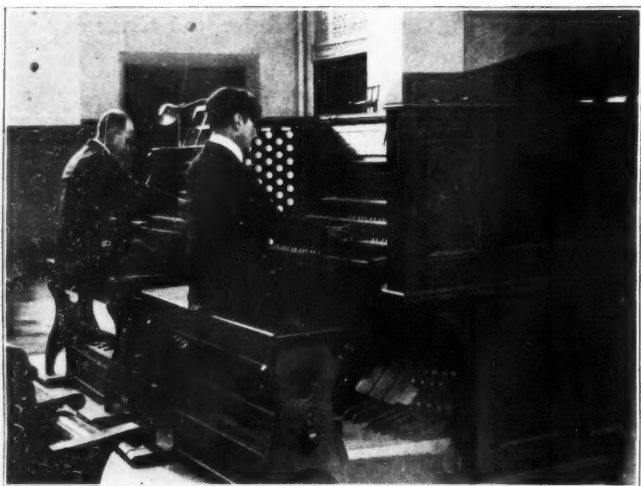
formed Church a new work, "The Uplifted Cross," by William G. Hammond, was sung from manuscript. Undoubtedly this will soon appear in printed form.

Going over the countless musical services, Strainer's "Crucifixion," followed closely by DuBois' "Seven Last Words" and Macfarlane's "Message From the Cross," seems to hold a safe lead in the actual number of performances. Nothing seems quite to supplant Stainer.

On Monday, April 28, at the College of the Sacred Heart, Joseph Bonnet gave an hour of organ music, including several compositions built on the Gregorian Themes, and showing what deep influence the ancient liturgical melodies have had on the development and beauty of musical art.

Frederic L. Anthony, for many years assistant organist at St. George's, passed away suddenly at St. Luke's Hospital on April 23. Mr. Anthony was a talented musician and a post-graduate of the Guilman Or-

RIEMENSCHNEIDER AND LAPARRA.



THIS interesting picture shows Albert Riemenschneider, the well-known Cleveland organist, at one console and Raul Laparra at the other keydesk of the large Austin organ at Baldwin-Wallace College, Berea, Ohio. Mr. Riemenschneider is at the left, at the stop-key console. The two keydesks were built to enable Mr. Riemenschneider, who has had charge at Berea College for many years, and

whose father was the distinguished president of the college for a long time, to acquaint his pupils with both types of stop arrangement. Mr. Laparra spent last summer at Baldwin-Wallace College Conservatory. He is the French composer and winner of the Prix de Rome whose Spanish Cycle has won a wonderful success. His opera, "La Habanera," and others also have met with great favor.

sailors lost in the great war. Certainly it was a most fitting memorial.

Another less frequently heard oratorio, Coleridge-Taylor's "The Atonement," was given by Dr. Dickinson at the Brick Presbyterian Church at the 4 o'clock service. The soloists were Inez Barbour, Rose Bryant, Lambert Murphy and Frank Croxton. The church was well filled.

On Sunday evening, April 13, the "Elijah" was sung at the Church of the Holy Trinity. Mr. Munson, with an augmented choir, a small orchestra and with Lewis Elmer at the organ, achieved a most finished artistic result. The soloists were Mme. Buckhout, Mabel Cheney, Charles Osgood and George R. Hastings.

Leo Riggs, who has been devoting the various Sunday evenings at the Chapel of the Intercession to music chosen from the different nations, made up a program of Polish music for last Sunday evening. Other services have been given over to English, French and Italian music.

On Good Friday evening Miss Adam at the Church of the Ascension also offered a work which is seldom heard, Bach's St. John Passion Music. In fact, this oratorio, which Schumann considered even more beautiful than its companion piece, the St. Matthew Passion, was first heard in New York at this church on Good Friday, April 14, 1911. This year, as is the case at each Sunday afternoon service, the church was filled.

In Brooklyn at the Flatbush Re-

gan School. He had recently returned from "doing his bit" in the war.

Richard Keys Biggs, fresh from service in France, gave his first organ recital at St. Luke's Church, Brooklyn, on Wednesday evening, April 23.

May 22 is the evening set aside for the annual election of officers and a social time for the American Guild of Organists. This meeting will be held at the Hotel McAlpin and a large attendance is expected.

Each afternoon at 4:30 during Passion week Dr. Clarence Dickinson gave a half hour of organ music chosen only from the symphonies of Widor, Vierne, Reubke, Tschaiakowsky and his own new work, the "Storm King." This latter composition, played in part at his organ opening in January, was heard in full on Wednesday and shows Dr. Dickinson a master musician not only as a performer but also as a composer. The symphony, in five movements, deals with the varying moods suggested to the writer by that giant Storm King Mountain which stands near his summer home on the Hudson. And with his beautiful new Skinner organ Dr. Dickinson made the most of each impression in his characteristic musicianly manner. In spite of the bad weather of the week there were good audiences.

Dr. Carl, who on recent Sundays has given Haydn's "Creation," Maunder's "Olivet to Calvary" and Gounod's "Gallia," selected Gounod's "The Redemption" for Easter. Assisting soloists were Margaret Harrison, Christine Barr, Frank Mellor and Henry G. Miller. Standing room only is the case each time for these splendid performances under Dr. Carl's direction.

CAMERON TO STAY IN EAST.

Made New York Representative of M. P. Möller-Losh Resigns.

Caleb W. Cameron has been appointed New York representative of M. P. Möller of Hagerstown, Md., and his plans to come to Chicago have been changed accordingly. Mr. Cameron succeeds C. S. Losh, who represented the Möller organs in the metropolis and surrounding territory for a number of years. Mr. Losh has resigned and is passing some time in Florida, where he is taking an extended rest. Mr. Cameron was preparing to come to Chicago from his home in New York when Mr. Losh's resignation led to a sudden change in his plans, and he will remain in his home city, where for many years he was architect of the board of education and as such came into close contact with the various organ builders through his supervision of the construction of the organs placed in the New York school auditoriums. Mr. Cameron is an organist as well as an organ expert, and in his new position his love for the intricacies of organ building and designing will have full sway.

May Engagements for Courboin.

Charles M. Courboin will be busy during May, his managers report. His artistry is coming to be more and more recognized following his Aeolian Hall triumph March 6 and the notable recital he gave in Philadelphia March 27. On May 2 Mr. Courboin will give a recital at Binghamton, N. Y. May 17 he plays at the music festival in Ann Arbor, and May 22 in the Olympic Theater at Watertown, N. Y., under the auspices of the Morning Musicals. Other dates for the month pending are in Dunkirk and Scarsdale, N. Y., Wilkes-Barre, Harrisburg and Lancaster, Pa., and in several cities in the middle west. Many inquiries are coming in for dates next season, and the indications are that Mr. Courboin will be even busier than during the last few months.

Hillgreen, Lane & Co. Busy.

Hillgreen, Lane & Co. of Alliance, Ohio, are already well supplied with work for the summer and fall. Organs now under construction are for the American Theater, Pittsburgh; the Garden Theater, Pittsburgh; the First M. E. Church, Carnegie, Pa.; the World Realty Theater, Omaha; the First Baptist Church, Athens, Texas; St. Paul's Presbyterian Church, Sarnia, Ont.; the First Christian Church, Canton, Ohio (rebuilt), and the Allen Theater, Regina, Sask.

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Six Weeks with the Organ Builders

By BEN VENUTO

E. T. A. Hoffman, that noted German novelist whose tales much resemble those of our own Poe, having noticed on several occasions that a certain girl who kept a flower stand in the city market was reading one of his books in her spare minutes, thought it would be a pleasant surprise for her to meet the author, and ventured to introduce himself. What was his dismay to find that no thought of any such thing as an author had ever entered her head—indeed, she had a dim idea that the writing of a story was an unimportant detail attended to by the printer.

Organ builders, I am sure, must experience very much the same sensation when they find, not merely the general public, but even many professional organists, densely ignorant of all those parts of an organ which lie beyond the key-board, and blind to the fact that organ building is itself a fine art, not a mere commercial enterprise. If I can bring home to the reader the human side of organ building, and make him feel the spirit in which not only the masters, but even the humblest workmen, practice this craft, my efforts in this article will not have been in vain.

The writer, who has been a professional organist since quite early years, always had a keen interest in the mechanism of an organ, but during the last twelve or fifteen years so many new inventions have come into use and such radical changes have been made in the instrument, especially by certain very progressive builders, that he no longer felt so intimately in touch with the structure and working of the most modern instruments, and began to fear the possibility of becoming an old fogey.

About three years ago a peculiar combination of circumstances opened the way for the present writer not only to become familiar at first hand with the most modern developments of the organ builder's craft, but to meet with novel and interesting experience in connection with it. To be brief, he spent his summer vacation as a workman in an organ factory. Ordinarily this would be a difficult thing to manage for a man who had not had special training and experience in that line, but my employers took into consideration the facts, first, that, although not an organ builder, I had considerable knowledge of the structure of the instrument, and had shown some mechanical ability in various ways; secondly, that they were rushed with orders and really needed more help for a few weeks; third, that my demands in the line of remuneration were but modest, and lastly, that my known skill as an organist could be used to the advantage of the firm when the instruments on which they were at work were completed. So a few days after I made the proposition to them, I donned a suit of blue overalls, disappeared from my usual haunts, and was set to work wiring a "multiple board."

The hours were long (the organ builder's trade not being unionized), but the work was rather pleasant, and I found myself each night just wholesomely weary, and in the morning happily refreshed and ready for another day's work.

As soon as opportunity offered, I explored the whole factory, which was not large, and made the acquaintance of everybody. The factory occupied part of the first floor and all of the second and third floors of a fair-sized building. On the first floor was the office and drafting-room, together with a small but well-chosen library of books relating to organ building. The fair-haired young woman who presided at the typewriter was also employed, at odd times, in sticking kid-leather pads on magnet-armatures by means of shellac—a task she affected greatly to dislike, though, had her mental attitude been right, she might well have regarded it as a most

diverting form of fancy-work.

On the second floor, each near a window, were ranged a number of work-benches. At the first bench was R. S., a middle-aged Scotchman, of regular habits and great skill as a fine cabinet-maker. His usual task was to make the consoles, cases and outer woodwork. His skill and integrity of character had at a former time brought him to the position of foreman in this shop, but after a short experience he had refused to serve in that capacity, as he wished to use his entire effort in the line of his own skill and handicraft. Similar motives impelled him also to refuse to go out "on the road" to set up organs, so he wrought placidly his best at his own bench, day after day.

At the next bench stood a pale, middle-aged man with heavy black mustache, whom we will call A. B. He had formerly been a railroad man, but a hobby for wood-working, together with a desire for more time at home with his family, had led him to a change of occupation, and he appeared highly contented with his present lot. In manual skill he was no match for the Scotchman, but he was employed in making the heavy framework, the swell-shutters, etc., and was conscientious to a fault about the matter of not wasting any time.

Next in order, as one made the tour of the room, were the planer, the shaping machine, the power drill and one or two other machines, but these were not supplied with a man to each machine, being used as occasion required by any or all the men. This gave rise now and then to some trifling inconvenience and delay, which might have led to unpleasantness but for the spirit of good nature which seemed to prevail.

Across the room stood L. F., a young man who fitted together the wind chests and various valves and was expert in many other parts of the work, and after him were three more young men—H. W., R. F., and A. H.—who were all in a fair way toward a thorough general mastery of the trade.

The demands of our work did not forbid a reasonable amount of conversation back and forth between the benches, and I was quite interested in a certain topic that frequently came up among these four young men. L. F. was the happy possessor of a young wife and a handsome baby; the other three were unmarried, and one of them, R. F., owned an expensive motorcycle, which seemed to hold the first place in his affections. The third of the group, H. W., was in love with a girl, but also coveted a motorcycle, and believing that his income would not be equal to the proper support of both, suffered a constant mental struggle between their conflicting claims, and was not averse to listening to such advice as his friends might have to offer. In the course of a few days your humble servant was called upon to deliver an opinion in the matter, but what stand he took upon the question does not concern us at present. The fourth young man, A. H., who was possibly the only cynically-minded man in the factory, advised H. W. not to commit himself to any serious expense in either direction, but to save his money in order to get out of organ-building and go into some better paid line of work. This remark seemed to be regarded as almost treason by the others, who promptly squelched him by declaring: "We are not working just for money—we are artists!" I tell this as an illustration of the spirit that pervaded the whole factory.

But we must pass on to the next bench, where C. B., an excitable blonde young socialist with a German name, worked at wind chests and large wooden pipes. He was a skillful and rather sensible man, but his fondness for arguing, in season and out of season, on his favorite political doctrines, made him a butt among his companions, who sometimes

would start him going just to amuse themselves. I never joined in this questionable amusement, but listened to him soberly and rather won his confidence.

In the rear of this work-room was another large room, in which was kept a large store of well-seasoned wood—pine, cypress, whitewood, oak, maple and walnut. Cypress, though highly useful for certain purposes, was not liked by those who had to work it up, because of its tendency to get painful little slivers into the hands, and burlesquing a certain familiar advertisement, we nicknamed it "the wood infernal."

The third floor was used as a stock room, and also for the manufacture of bellows and other bulky parts. This task fell to the lot of E. H. when he was not absent on the work of repairing or tuning, in which he excelled. He was reputed to be a most skillful man in every department of organ building, but had some harmless eccentricities, such as bursting out with some unexpected remark, absolutely apropos of nothing whatever, after a long period of silence. It happened that the first impression I received of him was rather droll. We had all been engaged in silent industry for an hour or two, he on the third floor, the rest of us on the second, when suddenly he leaned over the stairway and called out in a clear, ringing voice: "Who knows what is the natural color of a skunk?"

I have yet to introduce to you the two members of the firm—one a thorough-going, tirelessly-accurate and painstaking German, who had learned his trade well in his native land, but had been a good American—not of the "hyphenated" sort—for twenty years; the other a typical clever Yankee, resourceful, versatile and "hale fellow well met." During such times as they were not occupied with the administration of business or the drafting of plans, it was their custom to work alongside their men, who thus came to regard them not as an alien and possibly hostile part of humanity, but as *primi inter pares* and skilled workmen par excellence.

At the time I became a workman the firm was engaged in building two organs for theaters, and these, unlike church organs, were to be fitted with drums, bells and various other devices for orchestral or dramatic effects. As these articles were not produced in their factory, they were ordered elsewhere, and when the box arrived and was unpacked it seemed to strike our bosses as a huge joke, being so incongruous with their usual line of work. "A little nonsense now and then is relished," etc., and the senior partner, suddenly seizing the bass drum, handed the snare drum to the junior partner, called up all the men who were near and giving one the steamboat whistle, another the cymbals, another the auto horn, another the triangle and another the bird whistle, headed a grotesque procession which marched around the shop for five minutes, making all possible noise with the various "traps," and exploding with laughter and bursts of popular song. To be honest, however, I fear that this merriment on the part of the master-builders was only a sort of satirical relief to their feelings, as shortly afterward we heard the elder member of the firm mutter, half to himself, that some time he hoped to build only organs, and not monkey-boxes. Among some of the men, too, there was an undercurrent of the same sentiment. One of them (whom I have not as yet mentioned)—a New Yorker with a typical Bowery accent—remarked that he didn't care much about "building organs for the the-ater"—would rather build them for the choir."

The time came when all parts of both organs were finished and carted off to the theaters, which were both in this same city, and the work of setting up, wiring, testing out, voicing and tuning came next in order. We were divided into two gangs, one for each organ, and the factory was, for the next few weeks, almost deserted. When first the wind can be turned on to a new organ, and some, at least, of the pipes are in place and ready to

sound, it is an exciting moment, like the launching of a ship, but from that time on until the organ has received the last finishing stroke of regulation and tuning is when the builder learns the meaning of the word "trouble."

In a structure so complex, and of such delicate adjustments, it is humanly impossible that no mistakes will be made in the course of construction, that no liable parts will be inadvertently broken or bent, that no springs should prove too loose or too tight, that no pipe should be voiced too loud or too soft, etc. The best one can hope is that none of these mishaps may prove serious or expensive to remedy and that tireless industry and patience may bring all to rights in a few days or weeks. Now the organ builders work far into the night, with compressed lips and tired eyes—no more jokes or song, as in the shop—and little by little all is brought aright and the organ is ready at last. The opening recital is also an anxious time for the builder, who stays on hand to remedy any little oversight of adjustment which may by mischance develop, and at last, when the organ is accepted and off his hands he breathes a deep sigh of relief.

The reader will now understand, perhaps, why the presence of a practical concert organist among the working force helped a little to diminish the anxiety and tension of those closing days of labor. As the organs approached completion I was able to study their peculiarities and prepare to show off the instruments to the best advantage, and at last, just six weeks from the time I entered the factory, I laid away my overalls, donned a dress suit and gave a recital on the larger one of the two, and a few days later returned to my usual occupation as a church organist and choir-master, feeling gratified over the little organ-building episode through which I had been permitted to pass.

I cannot close without telling of one more thing which appealed pleasantly to me. A feeble but smiling old man used to visit the factory occasionally, and when the organs were being set up in the theaters his interest doubled, and he would sit by, hour after hour, with the greatest cheerfulness, seldom saying a word. I learned that he had been an organ builder himself for just sixty years, and had retired from work only the last year. He had been greatly excited over the revolutionary improvements in organ-building, and predicted still more wonderful things for the future which he could not hope to live long enough to see. I hope the comparison will not be deemed irreverent if I say that his attitude toward these new and wonderful developments in his life-long craft made one think of ancient Simeon in the temple, and the *Nunc Dimittis*.

Baumgartner Returns Home.

Hope Leroy Baumgartner of Indianapolis, Ind., the organist and composer, has returned from service with the American Expeditionary forces and stopped in Chicago April 15 on his way to Camp Grant, where he was to be discharged from the service. Mr. Baumgartner landed from Europe March 29 and was sent to Camp Upton, and thence to Camp Grant. He was with the Seventy-second C. A. C., and had the armistice been signed a few days later he would have had actual battle experience.

Sheldon B. Foote Returns.

Sheldon B. Foote, F. A. G. O., organist and master of the choir at Trinity Church, Princeton, N. J., returned to his work there May 1. For nearly a year past he has been on leave of absence, on duty with the War Camp Community Service as a community organizer, arranging for recreation and general welfare of men in the army and navy, and has been stationed at Camp Upton, Camp Grant, and Detroit, Mich.

Stainer's "Crucifixion" was sung for the eighth time by the choir of the Church of the Holy Communion at St. Louis April 13 under the direction of Ernest Prang Stamm, the organist and choir-master. Mr. Stamm arranged an elaborate musical program for all the services of Holy Week and Easter.

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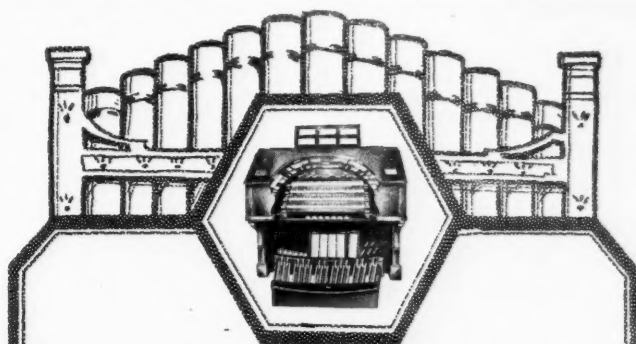
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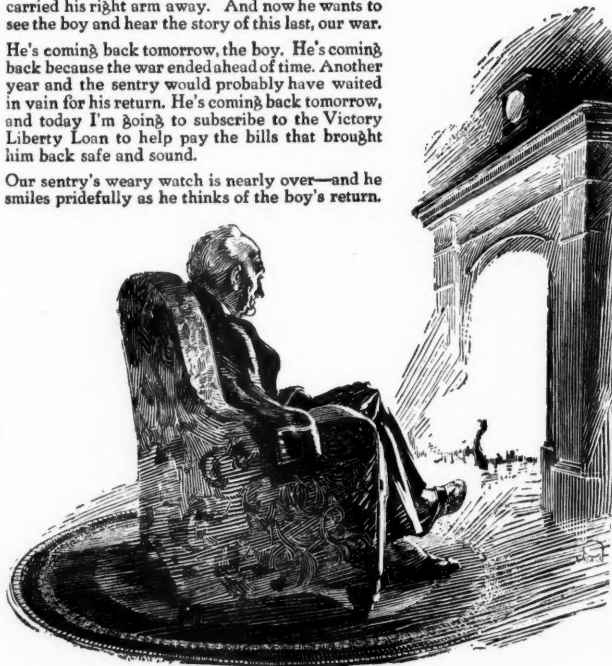
The Sentry Who Waits Not in Vain

A SHAGGY, white head with the keen eyes of the warrior—a frame touched by the years and great hardships—there he sits in the great chair before the fire, motionless. We couldn't have kept him through the year, but for this fact—he won't let go till he sees the boy again.

He fought with Phil Sheridan. The rattle of musketry and the ping of flying bullets, the sudden, rushing sweep of the horsemen in full charge—these are his cherished memories. That night before Missionary Ridge when southern heavens were livid with the flare of battle, a bursting shell carried his right arm away. And now he wants to see the boy and hear the story of this last, our war.

He's coming back tomorrow, the boy. He's coming back because the war ended ahead of time. Another year and the sentry would probably have waited in vain for his return. He's coming back tomorrow, and today I'm going to subscribe to the Victory Liberty Loan to help pay the bills that brought him back safe and sound.

Our sentry's weary watch is nearly over—and he smiles proudly as he thinks of the boy's return.



Rutgers College, New Brunswick, N. J.

Mr. Ernest M. Skinner,
Dorchester, Mass.

My Dear Mr. Skinner:—

Our organ has now been installed for two months, and I feel that I must write you telling you of my great personal satisfaction and gratification, also of the great interest taken by the people of our college community and of the city. Everyone remarks about the peculiar beauty of tone; the voicing and mechanical arrangements are never-ending joys for me. We have started a series of little recitals on Sunday afternoons. (I am enclosing one of the programs, and our audiences are nearly filling the chapel and increasing each week.)

Dr. Demarest, our president, is especially pleased, and agrees with me in the idea that the organ is one of our most valuable acquisitions of recent years.

Mr. Noble expressed his belief that the organ "was the best three-manual instrument of anywhere near its size he had ever played," and I most certainly agree with him.

Will you accept my sincere thanks for all the favors and considerations shown?

Sincerely yours,

Howard D. McKinney, Musical Director
Rutgers College.

Organist—The Kirkpatrick Chapel.

586 George St.,
New Brunswick, N. J.

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16 ft. Pedal Bourdon....	CCC-30	7 $\frac{3}{8}$ x9 $\frac{1}{8}$	No. 1
16 ft. Pedal Bourdon....	CCC-30	6 $\frac{3}{4}$ x8	No. 2
16 ft. Pedal Bourdon....	CCC-30	5 $\frac{7}{8}$ x7	No. 3
16 ft. Pedal Bourdon....	CCC-30	5 $\frac{1}{8}$ x6 $\frac{1}{8}$	No. 4
Doppel Flute	CC-61	4 x5	
Double Mouth	C°-49	2 $\frac{1}{8}$ x2 $\frac{5}{8}$	Reg.
Widest Depth	G°	1 $\frac{5}{8}$ x2 $\frac{1}{8}$	
16 ft. Manual Bourdon...	CCC-61	4 15/16x5 $\frac{7}{8}$	No. 1
16 ft. Manual Bourdon...	C°-49	2 15/16x3 9/16	No. 1
16 ft. Manual Bourdon..	CC-61	4 5/16x5 $\frac{7}{8}$	No. 2
8 ft. Gross Flute	CC-61	3 $\frac{3}{8}$ x 4 (Std. Bass.)	
8 ft. Gross Flute	C°-49	3 $\frac{3}{8}$ x4	
8 ft. Stopped Diapason.	CC-61	3 $\frac{3}{8}$ x4	No. 1
8 ft. Stopped Diapason.	C°-49	2 x2 $\frac{3}{8}$	No. 1
8 ft. Stopped Diapason.	CC-61	2 15/16x3 9/16	No. 2
8 ft. Melodia	CC-61	2 $\frac{3}{8}$ x2 $\frac{7}{8}$ Use No. 1 Std. Bass	
8 ft. Melodia	CC-61	2 3/16x2 $\frac{3}{8}$ Use No. 2 Sd. B's	
8 ft. Melodia	C°-49	2 3/16x2 $\frac{3}{8}$	
8 ft. Melodia	CC-61	1 15/16x2 $\frac{3}{8}$ Use No. 2 S. B's	
4 ft. Flute Traverso....	CC-61	2 3/16x2 11/16	No. 1
4 ft. Flute Traverso....	CC-61	2 x27/16	No. 2
4 ft. Flute D'Amour....	CC-61	1 $\frac{1}{8}$ x2 $\frac{1}{4}$	Reg.

Can ship immediately, unvoiced. Other Stops not listed made and shipped promptly.

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Bethlehem, Pa., April 3, 1919.

Reuben Midmer & Son, Brooklyn, N. Y.

Dear Sir:

Will it be possible to send one or two of your men to go over our three manual Electro Pneumatic Midmer organ in Holy Trinity Lutheran Church?

Nothing has been done to it since your men looked it over two years ago.

Kindly let me know. The organ holds out fine, and we are anxious that your own factory men do the work.

Cordially,

312 N. High St.

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What gives you the greatest value for your money?
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The proportion of output indicated by list of recent contracts shows well-graded proportion of large and small instruments.

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